

MARVEL®

©1994 MARVEL COMICS GROUP

ONLY
35¢ 25
APR

THE OFFICIAL MARVEL® NEWS MAGAZINE!

MARVEL MAGS



BILL MANTLO

TALKS ABOUT HIS NEW MARVEL MAGS
ROCKET RACCOON™ & CLOAK & DAGGER!

• SPECIAL BONUS •

NEVER BEFORE PUBLISHED CLOAK & DAGGER
PAGES BY:

ED HANNIGAN!

PLUS:
A PREVIEW
OF THE
GARGOYLE
LIMITED
SERIES!

Stan Lee presents

MARVEL AGE™

Jim Shooter
Editor in Chief

Jim Salicrup
Editor and Design Director

Kurt Busiek
Assistant Editor

Janet Jackson
Designer

Dwight Jon Zimmerman
Coming Attractions

Dan Crespi
Art / Production Coordinator

Ron Zalme
Assistant Art / Production
Coordinator

Joe Albello
Harry Candelario
Rob Carosella
Morrie Kuramoto
John Morelli
Barry Shapiro
Production

Brenda Mings
Typesetter

Paul Becton
Ken Feduniewicz
George Roussos
Colorists

Lynn Cohen
Chantee Foster
Friendly Assistance

Carl Potts
Cover

Carol Kallish
Direct Sales Manager

Peter David
Assistant Direct Sales Manager

Steve Saffel
Assistant Promotions Manager
for Direct Sales

Irving Forbush
Stocking Stuffer

EDITORIAL

"Good-bye 1984 or Orwell That Ends Well"
by Jim Salicrup

Season's Greetings from mighty Marvel! We went all out to make this month's issue of **MARVEL AGE MAGAZINE** a real holiday stocking-stuffer. Besides our new smaller type size this issue, we're pleased to present a real behind the scenes look at how a Marvel comic is penciled — or in this case isn't. I'm talking about this issue's special feature — the never-before-published pencils and layouts of **Ed Hannigan's** version of **CLOAK AND DAGGER Limited Series #1**.

Check out page 18 for all the details.

Moving right along, you've probably already noticed the **MARVEL COMICS PRICE GUIDE** shown below. We're presenting this useful little chart in response to the minor confusion created by Marvel's most recent price change. So if you're a confused cashier at a comics shop or a concerned comics consumer, we recommend that you clip out this little price-finder and keep it handy. Who says this isn't the Marvel Age of helpful hints?

MARVEL COMICS PRICE GUIDE

No. of Copies	.65¢	75¢	\$1.00	\$1.25	\$1.50
1	.65	.75	1.00	1.25	1.50
2	1.30	1.50	2.00	2.50	3.00
3	1.95	2.25	3.00	3.75	4.50
4	2.60	3.00	4.00	5.00	6.00
5	3.25	3.75	5.00	6.25	7.50
6	3.90	4.50	6.00	7.50	9.00
7	4.55	5.25	7.00	8.75	10.50
8	5.20	6.00	8.00	10.00	12.00
9	5.85	6.75	9.00	11.25	13.50
10	6.50	7.50	10.00	12.50	15.00
11	7.15	8.25	11.00	13.75	16.50
12	7.80	9.00	12.00	15.00	18.00
13	8.45	9.75	13.00	16.25	19.50
14	9.10	10.50	14.00	17.50	21.00
15	9.75	11.25	15.00	18.75	22.50

As you know, most Marvel comics and all Star Comics are only 65¢. Most Limited Series and **Sergio Aragonés GROO THE WANDERER**, **G.I. JOE**, and **THE TRANSFORMERS** are printed on our special Mando paper for a mere 75¢. Special issues and Annuals are either a buck or a buck-and-a-quarter.

SAVAGE SWORD OF CONAN, most Epic Comics, **MARVEL FANFARE**, and most titles printed on high quality Baxter paper, such as **DOCTOR WHO** are all \$1.50. You're on your own with **EPIC ILLUSTRATED**, **MARVEL GRAPHIC NOVELS**, and whatever
(continued on page 8)

MARVEL AGenda:

Coming Attractions	1
More Coming Attractions	6
Newswatch	8
Bill Mantlo	9
Fred Hembeck	16
Ed Hannigan	18

The Gargoyle	25
Marvel Age — 1966 (Part VIII)	27
Bulpen Bulletins	29
Letters	30

MARVEL AGE™ Vol. 1, No. 25, April, 1985. Published by **MARVEL COMICS GROUP**, James E. Galton, President. Stan Lee, Publisher. Michael Hobson, Vice-President, Publishing. Milton Schiffman, Vice-President, Production. OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016. Published monthly. Copyright© 1984 by Marvel Comics Group, a division of Cadence Industries Corporation. All rights reserved. Price 35¢ per copy in the U.S. and Canada. Subscription rate \$4.00 for 12 issues. Canada and Foreign, \$6.00. Printed in the U.S.A. This periodical may not be sold except by authorized dealers and is sold subject to the conditions that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. **MARVEL AGE** (including all prominent characters featured in the issue), and the distinctive likenesses thereof, are trademarks of the **MARVEL COMICS GROUP**. **POSTMASTER: SEND ADDRESS CHANGES TO MARVEL AGE, 387 PARK AVENUE SOUTH, 10TH FLOOR, NEW YORK, N.Y. 10016.** Application to mail at second-class postage rates is pending at New York, N.Y. and at additional mailing offices.

MARVEL COMING ATTRACTIONS

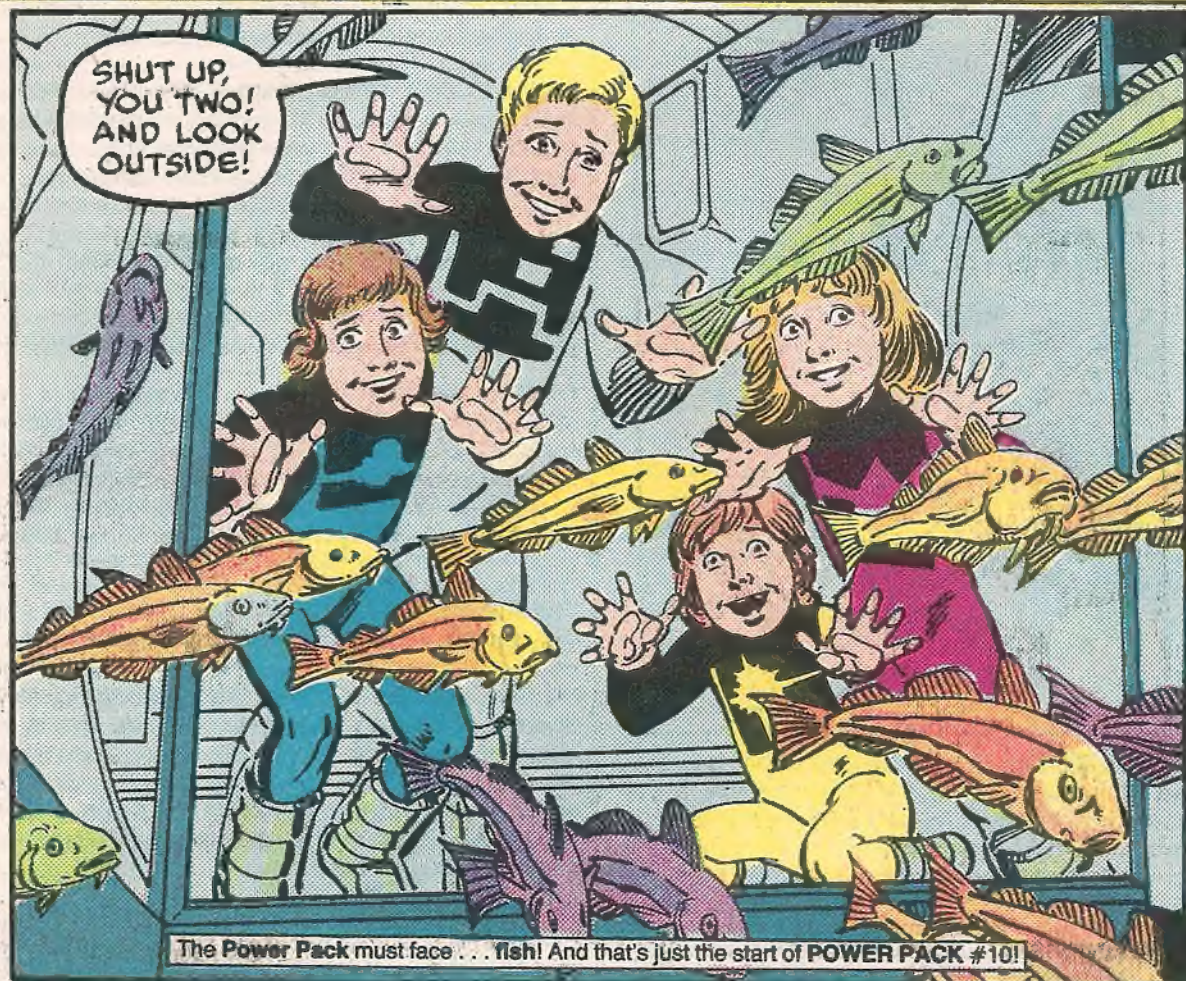
Here is a complete checklist of what's happening in all the Marvel, Epic and Star titles bearing a May cover date.

A **Limited Series** is a title which will only run for a specific number of issues.

A **Graphic Novel** is a trade paperback-sized edition.

A **Direct Sales** title is available only at selected outlets.

Shipping Date refers to the date the comics leave the printer.



Warning: Be sure to reserve the copies of your favorite titles as soon as possible! Marvel Comics sell out so fast that unless your favorite comics shop owner knows which ones you want, they might be gone before you can get them. And we don't want anyone to run the risk of missing out on what's happening!

Titles shipping January 1, on sale January 22.

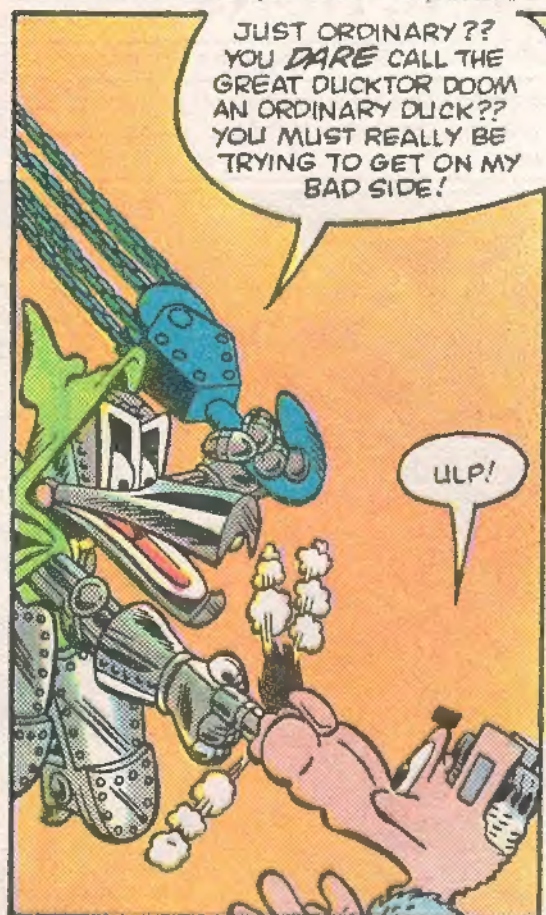
THE THING #23 — Ben is back on Earth! But if you think his homecoming is happy, guess again, because he's leaving the **Fantastic Four** . . . forever! And his best friend, **Reed Richards**, knows the bitter reason why! A gut-wrenching tale featuring the return of scripter **Mike Carlini**! Penciled by **Ron Wilson** and inked by **Bob Layton**. 65¢.

DAREDEVIL #218 — He is the **Jester** — a performer who long ago turned to crime to achieve the fame he so desperately desired — and was so consistently denied! But tonight is different — and he knows it! Tonight the **Jester** will give the performance of his life — and **Daredevil** will be

there, taking on his strangest role of all in a shocking tale of suspense, triumph and tragedy written by **Denny O'Neill**, penciled by **Sal Buscema** and inked by **Ian Akin** and **Brian Garvey**. 65¢.

THE NEW MUTANTS #27 — Just when it looks like the man called **Legion** has lost, he strikes — in an irresistible attack! This time, the battlefield is where he is strongest and they are the weakest — for **Legion** has sucked the souls of the **New Mutants**, his mother and his father, **Prof. X**, into the sanity-destroying depths of his mind! "Into the Abyss!" written by **Chris Claremont**, penciled, inked and cover painting by **Bill Sienkiewicz**. 65¢.

THE WEB OF SPIDER-MAN #2 — The **Kingpin** is the most sinister, powerful and merciless leader of New York's organized crime mobs. The police know it, the underworld knows it, and **Spidey** himself sure knows it! So why is the **Kingpin** giving **Spidey** a brand-spanking new ladies' hat? This is one story that is a real "Treasure!" Written by **Louise Simonson**, penciled by **Greg LaRocque** and inked by **Jim Mooney**. 65¢.



PLANET TERRY #2 — Terry's quest to find his long-lost parents must wait . . . because **Vermin the Vile** has kidnapped **Princess Ugly**! And only **Terry** and his friends can save her! Plus, in a second great feature, **Terry** discovers a spectacular secret about his missing parents! A Star comic. 65¢.

PETER PORKER, THE SPECTACULAR SPIDER-HAM #1 — The book that no one ever expected is back! **Ducktor Doom** is hijacking airliners and forcing the passengers to participate in the most diabolical threat of all — a rock video that will make **Ducktor Doom** a star! The fate of the world rests on **Peter Porker's** shoulders in "The Mysterious Island of Ducktor Doom!" written by **Steve Skeates**, penciled by **Mark Armstrong** and inked by **Joe Albano**. 65¢.

RED SONJA #9 — The king wants **Red Sonja's** sword. The queen demands **Red Sonja's** heart! But to rescue her friend, **Red Sonja** must overcome a quest for power, and an even more deadly one of revenge in "Queen of Hearts!" written by **Louise Simonson**, penciled by **Mary Wilshire** and debuting **RED SONJA's** new regular inker, **Art Nichols**! 65¢.

CONAN THE KING #28 — King **Conan** confronts a conflict that he cannot ignore when into his court bursts — **Red Sonja**! Is **Conan** still a man, or has his crown turned **Hyborea's** greatest barbarian into a wimp? **Red Sonja** demands to know. And **Conan** must find the truth in "Call of the Wild!" written by **Alan Zelenetz**, penciled by **Marc Silvestri** and inked by **Geof Isherwood**. 48 pgs. \$1.25.

DAZZLER #37 — **Dazzler** is caught in a crossfire — literally — when she meets an old schoolmate who works for the deadly organization, **Revenge, Inc.** Her friend wants out, and only **Dazzler** can keep her out — alive! "The Girl and the Machine!" is written by **Bob DeNatale**, penciled by **Tom Morgan** and inked by **Danny Bulanadi**. 65¢.

THE AMAZING SPIDER-MAN #264 — **Spider-Man's** been hunted by hoods, chased by super-villains and hounded almost from the first day he donned his mask by publisher **J. Jonah Jameson**! But now he's in trouble — big trouble — because there's a new threat in town! It's **Silver Sable, Inc.** — the bounty hunter organization that uses super heroes to catch their quarry! They want to put their name on the map, and **Spider-Man** is just the catch that will do it! "After the Fox!" is written by **Tom DeFalco**, penciled by **Ron Frenz**, inked by **Joe Rubinstein**. 65¢.

CAPTAIN AMERICA #305 — It's the match-up of the month when America's and Britain's greatest freedom fighters, **Captain America** and **Captain Britain**, combine forces to stop **Modred the Mystic**! A pulse-pounding tale of all-out action and malevolent magic presented by writer **Mike Carlin**, penciler **Paul Neary** and inker **Dennis Janke**. 65¢.

THE FURTHER ADVENTURES OF INDIANA JONES #29 — When you've got an Egyptian mummy on one side, Internal Revenue Service agents on the other, and the city of San Francisco smack in the middle, what have you got? Trouble with a capital "T" for **Indiana Jones**. They're all after that mummy and his casket, but what they think they're after and what they get are two totally different things! "Shot by Both Sides!" is by the new **INDIANA JONES** creative team — writer **Linda Grant**, penciler **Ricardo Villamonte** and inker **Danny Bulanadi**. 65¢.

POWER PACK #10 — It's all-out high-seas adventure when the world's youngest super heroes team up with **Marrina of Alpha Flight** and their smartship, **Friday**, to stop the deadly alien sea serpent, **Snake Eyes**! **Gee**, **Lightspeed**, **Mass Master** and **Energizer** have only one problem — they don't know how their powers will work underwater! "Sea Hunt!" written by **Louise Simonson**, guest penciled by **Brent Anderson**, inked by **Bob Wiacek**. 65¢.

MICRONAUTS #8 — Radiation poisoning is killing the **Micronauts**! **Huntarr** faces the most difficult and dramatic change of his life! A key secret of the mysterious **Sollitaire** is revealed! But the shocks and surprises don't stop there, because from out of the confluence comes the strangest creature in the Microverse — **Scion**! The suspense starts with the cover of "Death and Transfiguration!" Written by **Peter B. Gillis**, penciled by **Kelly Jones** and inked by **Bruce Patterson**. 65¢.

ALPHA FLIGHT #22 — For many people, the circus means fun! But for **Alpha Flight**, the circus means death — at the hands of the most bizarre villain of all . . . **Pink Pearl**! It's **Alpha Flight** under the big top, **Pink Pearl** in the ring and writer / penciler **John Byrne** and inker **Bob Wiacek** at their wildest in "Rubout!" 65¢.

WALLY THE WIZARD #2 — The great Magic Olympics are about to begin! And all the apprentices are eager to show their skills and win top honors! But for **Wally**, the challenge is greater — he must win *without* his magic! "Maglo-athon!" written by **Sid Jacobson**, penciled by **Howie Post** and inked by **John D'Agostino**. From Star Comics. 65¢.

EWOKS #1 — Now, at long last, the fierce fuzzy fighters from the smash movie "The Return of the Jedi," the **Ewoks**, have their very own comic book series! The first adventure may be the last for **Princess Kneessa** — because she's been poisoned! **Wicket** must overcome more dangers than an **Ewok's** ever encountered to save her! "The Rainbow Bridge!" written by **David Manak**, penciled by **Warren Kremer** and inked by **Marle Severin**. A Star Comic. 65¢.

DUNE (Limited Series) #2 — The stunning comic book adaptation of the great science-fiction movie! Written by **Ralph Macchio** and penciled and inked with cover painting by **Bill Sienkiewicz**. Printed on high quality Mando paper. 75¢.

GROO THE WANDERER #3 — Caught in a feud between the **Hetitas** and the **Melenitas**, **Groo** chances on a medallion that marks him either as one of the chosen people — or as a hated enemy! A confused **Groo** must figure out what he is, **Hetita** or **Melenita** — and for that matter, which is which! Join **Sergio Aragonés** as he spins the tale of "The Medallion," with the assistance of **Mark Evanier**. From the Epic line of comics. Printed on high quality Mando paper. 75¢.

SAVAGE SWORD OF CONAN #111 — A shaman hired **Conan** to help him find his tribe's stolen idol. But that search soon becomes a deadly fight for freedom against the merciless female bounty hunters known as the **Iron Damsels**! "Mudmen of Keshan" written by **Michael Fleisher** and penciled and inked by **Gary Kwapisz**. A Marvel magazine. \$1.50.

MOONSHADOW #1 — A new series set in the imagination of **J. Marc DeMattels** — and boy is it wild! **Moonshadow's** home is a galactic zoo. His mother is a flower-child and his father is an alien. His best friends are a cat, a library and a dirty old man. And his life is one huge fantasy! But who is

Moonshadow? It is an answer that **Moonshadow**, himself, must discover in "Songs of Cheer!" written by **J. Marc DeMattels** and cover painting and painted interiors by **Jay Muth**. From the Epic line of comics. Direct Sales only. Printed on high quality Baxter paper. \$1.50.

Titles shipping January 15, on sale February 5.

MARVEL AGE MAGAZINE #26 — "It's all the rage!" says that satirical sage, sitting between the staples on the center page. "Another thing that's nice, along with the low price, are all the features that couldn't be neat — ures!" (ouch! — sorry, Jim!) Direct Sales only. At 35¢, it's a treat that can't be beat.

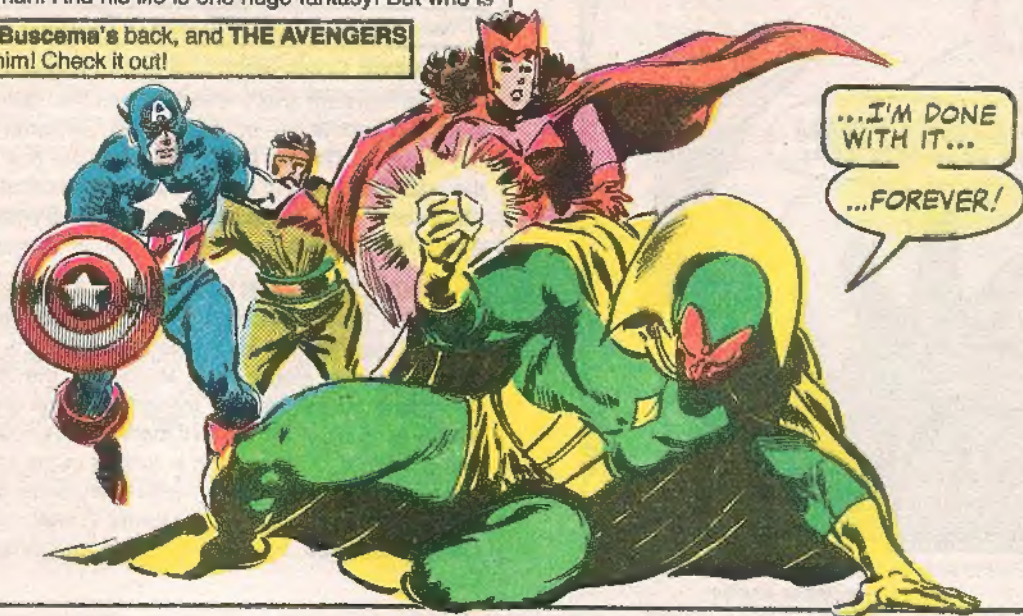
THE INCREDIBLE HULK #307 — Which is worse — the insatiable eater of stars or the unstoppable, raging man-monster from earth? **Cybor** and his alien crew of the star-ship **Andromeda** find out, when their shanghaied oarsman, **the Hulk**, mutinies just when they need him most! It's **Klaatu** against the **Andromeda** — and **the Hulk** against *everybody* in "To Hunt Across Worlds!" written by **Bill Mantlo** and penciled by **Sal Buscema**. 65¢.

AVENGERS #255 — After thirteen years, **John Buscema** returns to the series that helped establish his legendary reputation! And the saga he pencils is a stunner! It starts with **the Vision** leaving the **Avengers** — but the shock of that decision is nothing compared to what the new **Captain Marvel** discovers when she explores **Thanos'** gigantic and long-abandoned Sanctuary III! Written by **Roger Stern** and inked by **Tom Palmer**. 65¢.

CONAN #170 — **Conan** rescues a girl who possesses the magic gem of prophecy! In gratitude, she foretells **Conan's** future! But the vision is one that chills the fierce barbarian to his marrow — for it foretells his rapidly approaching death! "Barbarian Deathsong!" written by **Michael Fleisher**, penciled by **John Buscema** and inked by **Armando Gil**. 65¢.

MARVEL TALES #175 — Reprinting the classic first appearance of the deadly **Meteor** from **THE AMAZING SPIDER-MAN #36**. 65¢.

John Buscema's back, and THE AVENGERS have him! Check it out!



ROM #66 — At long last — the threat of the **Dire Wraiths** is no more! But with the **Dire Wraiths** gone, what will happen to **Rom** and the other spaceknights scattered about the galaxy? The answer to that, and whether or not **Rom** can regain his human form, lies on Galador! But if **Rom** leaves Earth, he will also leave the woman he loves! "The Day After!" written by **Bill Mantlo**, penciled by **Steve Ditko** and inked by **Steve Lelaloha**. 65¢.

POWER MAN AND IRON FIST #117 — The French Riviera — famed for sun, fun and frolic for everyone! Everyone — except **Power Man** and **Iron Fist**! **Danny** is dying, and none of the world's scientists can help! **Iron Fist** must return to K'un Lun, the fabled land of his teachers. But can even **Power Man** get him there in time? "The French Space-man" written by **Jim Owsley**, penciled by **Mark Bright** and inked by **Jerry Acerno**. 65¢.

ROYAL ROY #1 — He's **Prince Roy** — the richest kid in the kingdom! And what a kingdom Cashalot is! **Royal Roy** is all ready to be made the crown prince when someone steals the crown! "Missing Crown" written by **Lenny Herman**, penciled by **Warren Kremer** and inked by **John D'Agostino**. From Star Comics. 65¢.

MUPPET BABIES #1 — From the silver screen to the color comic — the **Muppet Babies** are here! But instead of



Guess who's making her Marvel Universe debut in **X-MEN #193**?

a celebration, the engaging offspring are in for the fright of their life when they discover they live in... "The Haunted Nursery!" Written by **Stan Kay**, penciled by **Marie Severin**, and inked by **Jacqueline Roettcher**. From Star Comics. 65¢.

GET ALONG GANG #1 — You've seen them in the stores, you've watched them on Saturday morning, now you can read their adventures in this new series from Star Comics! But the **Get Along Gang** might have to change their name to the **Spitemup Society**! The Winter Olympics are about to begin, and instead of gang cooperation, the group has split into factions of bitter competitors in "The Ice-Cold Mystery!" written by **David Manak**, penciled by **Carlos Garzon** and inked by **Jacqueline Roettcher**. From Star Comics. 65¢.

G.I. JOE #35 — A new member, **Lady J**, and a new penciler, **Rod Whigham**, join the world's greatest anti-terrorist strike force! And the high-flying **Ace** gets to test not only their mettle, but the abilities of the brand new Sky-striker fighter as well! It's a test fight that quickly becomes a battle of life-and-death when the G.I. Joe fighter is jumped by a deadly Cobra Ratler interceptor flown by the **Baroness** and **Wildweasel**! "Shakedown!" written by **Larry Hama**, penciled by **Rod Whigham** and inked by **Andy Mushynsky**. 65¢.

X-MEN #193 — Talk about special anniversary issues — this one tops them all! It's the celebration of the 100th appearance of the new **X-Men**! **Thunderbird**, one of the original new **X-Men** members, is dead! Then, how can he be back — and seeking bloody revenge against friends he now calls his foes? It's a saga of vengeance and manipulation so big, it could only be depicted in a special double-sized issue! "Warhunt III!" written by **Chris Claremont**, penciled by **John Romita, Jr.** and inked by **Dan Green**. \$1.25.

MARVEL FANFARE #20 — **Jim Starlin** wrote and drew it! **Al Milgrom** edited and inked it! While the universe finds its existence threatened, **Doctor Strange** and the **Thing** must do battle in it! And you get to enjoy it! "The Clash!" Direct Sales only. Printed on high quality Hudson paper. \$1.50.

Titles shipping January 22, on sale February 12.

FANTASTIC FOUR #278 — It had to happen! The **FF's** greatest fears are finally realized when the **Baxter Building** is totally destroyed — by the foe who has come back from the dead... **Doctor Doom**! Plus, for the first time ever, the complete origin of **Lt. Vlatava's** most diabolical monarch! "True Lies!" written and penciled by **John Byrne**, inked by **Jerry Ordway**. 65¢.

THE INVINCIBLE IRON MAN #194 — It starts as a simple headache. But it's one that just won't stop! **Rhodey** realizes he must get help for his mysterious malady — from disgraced **Avenger Henry Pym**! Meanwhile, the **West Coast Avengers** are desperately trying to find the original **Iron Man** — who is lost at sea! As if that weren't enough tension and suspense, a new villain is lurking in the shadows — one whose presence will threaten every super hero in the **Marvel Universe**! Written by **Denny O'Neil**, penciled by **Luke McDonnell**, inked by **Ian Akin** and **Brian Garvey**. 65¢.

SWASHBUCKLERS #1 — The saga begun in the Graphic Novel continues! **Domino's** family is being held prisoner by the evil **Colonizers**! The **Swashbucklers** vow to rescue them! But getting into the **Colonizers'** stronghold is hard — and getting out alive is virtually impossible! Plus: **Raader** meets her long-lost father! "Shock Waves!" written by **Bill Mantlo**, penciled and inked by **Jackson Guice**. From the Epic line of comics. Direct Sales only. Printed on high quality Baxter paper. \$1.50.

CLOAK AND DAGGER #1 — Now in their own full-length series! "You can never go home!" states the old saying. But **Dagger** believes she can return to the normal life she once led. **Cloak** vows to help her, even though he knows that if **Dagger** succeeds, he will lose her forever! "Sinners All!" written by **Bill Mantlo**, penciled by **Rick Leonardi** and inked by **Terry Austin**. 65¢.

PETER PARKER, THE SPECTACULAR SPIDER-MAN #102 — A college challenge goes from fun and games to deadly-serious murder when three college students set out to kill **Spider-Man**! "Compulsion!" written by **Peter David**, penciled by **Rich Buckler**. 65¢.

THE NEW DEFENDERS #143 — What a choice **Moon-dragon** must make! Should she die a horrible death, and thus spare the world from being destroyed by a monstrous evil force — or should she live, and accept the almost limitless power that can be hers, by agreeing to forever become the immortal tool of the **Dark Dragon**? All that the **New Defenders** can do is watch — helpless! "Another Runner" written by **Peter B. Gillis**, penciled by **Don Perlin** and inked by **Kim DeMulder**. 65¢.

STAR WARS #95 — More and more, **Luke**, **Lela** and **Han** are realizing the rebels are allied in name only — and if things stay that way, their foes will destroy them! But there's nothing they can do, because no one in the **Alliance** will listen to them! And what's worse, **Luke** is locked in a duel whose only escape is in death! 65¢.

THOR #355 — He's the **Old God of the Mountains**. And what he means to **Thor** and all of **Asgard**, not even the **Thunder God** can guess! Written by **Walt Simonson**, penciled by guest artist **Sal Buscema**. 65¢.

ROCKET RACCOON (Limited Series) #1 — **Rocket Raccoon** is the only hope for law and order in a universe that has none! Not only must he prevent total war between the top two toymakers and save his true love from a fate worse than death, but he must also find a way to escape the loony bin that is his home! "Animal Crackers" written by **Bill Mantlo**, penciled by **Mike Mignola** and inked by **Al Gordon**. Printed on high quality Mando paper. 75¢.

2010 (Limited Series) #2 — The conclusion to the Marvel Comics adaptation of the stunning science-fiction movie based on **Arthur C. Clark's** gripping sequel to **2001: A SPACE ODYSSEY**. Printed on high quality Mando paper. 75¢.



SPIDER-MAN INDEX #2 — Everything you've ever wanted to know about everyone's friendly neighborhood **Spider-Man** and more! The complete listing of characters, credits, synopses, color cover reproductions and more from **THE AMAZING SPIDER-MAN #s 30-59**! Packaged by **George Olshevsky**. Printed on high quality Mando paper. \$1.25.

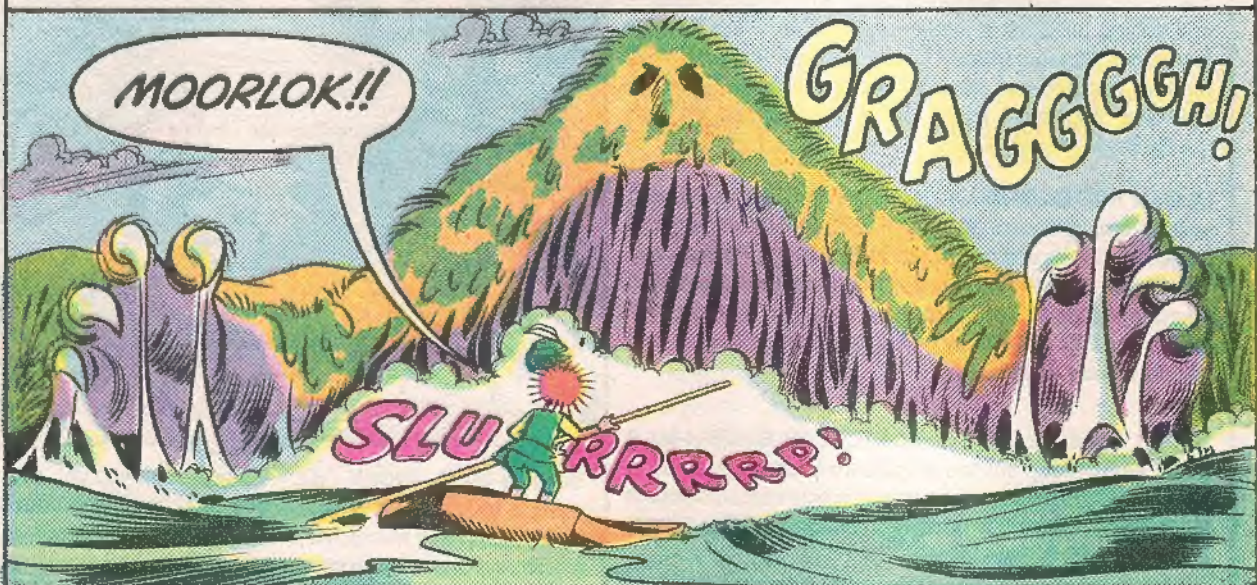
DOCTOR WHO #8 — Two epoch-spanning stories of the **Gallifrey Guardian**, "The Collector" and "Dreamers of Death," both by **Steve Moore** and **Dave Gibbons**. Plus, another chapter of "Dalek-Killer" by **Moore** and **Steve Dillon**. And finally, not one, but two all-new covers by **Dave Gibbons**. Direct Sales only. Printed on high quality Baxter paper. \$1.50.

COYOTE #11 — **Coyote** is dead! But if you think his troubles — and this series — are over, then you don't know how powerful his enemies really are! "The Heat" written by **Steve Englehart**, penciled by **Charles Truog** and inked by **Frank Springer**. Plus: the origin of **Coyote's** deadliest foe, **Slash**, in "Complete!" Written by **Steve Englehart**, penciled by **Todd McFarlane** and inked by **Art Nichols**. From the Epic line of comics. Direct Sales only. Printed on high quality Baxter paper. \$1.50.

EPIC ILLUSTRATED #29 — Maybe we should call this issue "Epics Illustrated" because it's packed with more stories and art than any other magazine this month! The saga of "The Last Galactus Story" written and penciled by **John Byrne**, inked by **Terry Austin** and colored by **Glynis Wein**, continues. "Toadswart," written and drawn by **Tim Conrad**, takes a sudden new turn. And "Cobalt 60," by **Mark Bodé** and **Larry Todd**, springs new surprises! As if that weren't enough, complete in this issue are "Nightrun" by **Kent Williams**, "Ghosts in the Machine" by **Rick Veitch**, "Apes of a Cold God" by **Zoran Vanjaka**, "Little Otis' Five Cent Rich" by **John** and **Laura Lakey**, a new "Dr. Watch-stop" story by **Ken Macklin**, plus a special color portfolio featuring the work of the Spanish painter who influences **Frank Frazetta**, **Mike Kaluta** and **Berni Wrightson** — **José Segrelles**! From the Epic line of comics. Direct Sales only. Printed on high quality Danner paper. \$2.50.

MORE COMING ATTRACTIONS

Just a part of the excitement coming your way in Star Comics' **WALLY THE WIZARD!**



Titles shipping in February.

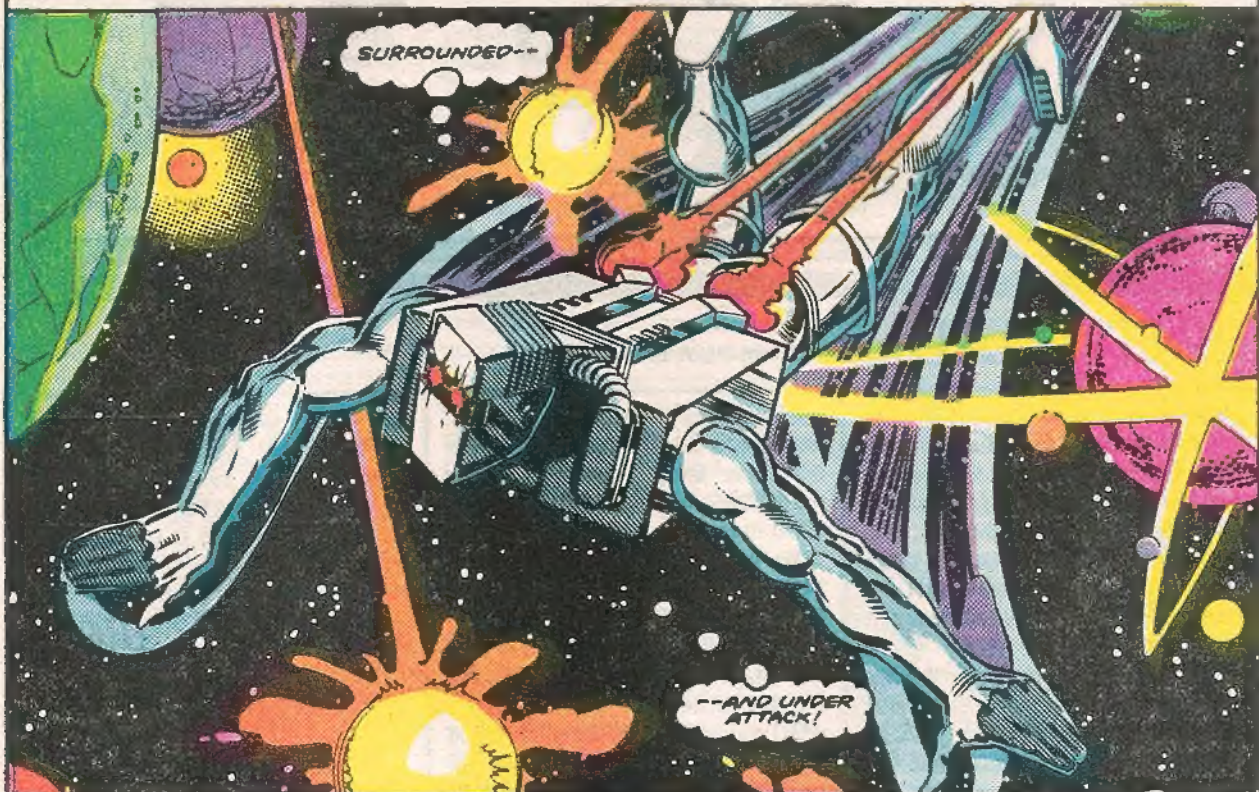
THE THING #24 — by Carlin and Wilson.
DAREDEVIL #219 — by Frank Miller and John Buscema.
THE NEW MUTANTS #28 — by Claremont and Sienkiewicz.
THE WEB OF SPIDER-MAN #3 — "Vulture is as Vulture Does!" by L. Simonson, LaRocque and Mooney.
PLANET TERRY #3 — "Space Games" by Herman, Kremer and D'Agostino.
FRAGGLE ROCK #2 — by Kay and M. Severin.
STRAWBERRY SHORTCAKE #2 — by Kay, Post and Edelman.
GARGOYLE #1 — by DeMatteis and Badger.
ICEMAN #4 — by DeMatteis, Kupperberg and Gustovich.
BEAUTY AND THE BEAST #4 — by Nocenti, Perlin and DeMulder.
THE AMAZING SPIDER-MAN #265 — "And There Shall Come A Firelord!" by DeFalco, Frenz and Rubenstein.
CAPTAIN AMERICA #306 — by Carlin, Neary and Janke.
POWER PACK #11 — "Chores" by L. Simonson, Brigman and Wiacek.
MICRONAUTS #9 — "The Dreaming Star!" by Gillis, Jones and Patterson.
ALPHA FLIGHT #23 — Special double-sized issue! By Byrne and Wiacek.
WALLY THE WIZARD #3 — "Folkquest!" by Bolling.
TOP DOG #2 — by Herman, Kremer and Roettcher.
HEATHCLIFF #2 — by Edwards, Kremer and Roettcher.
DOCTOR STRANGE #71 — by Stern, Smith and Austin.
DUNE #3 — by Macchio and Sienkiewicz.
GROO #4 — by Aragonés with Evanier.

SAVAGE SWORD OF CONAN #112 — "A Dream of Empire!" by Fleisher and Simons.
ALIEN LEGION #7 — by Zelenetz, Cirocco and Warner.
SISTERHOOD OF STEEL #3 — by Marx and Vosburg.
MARVEL AGE #27
THE INCREDIBLE HULK #308 — "Here There Be — Demons!" by Mantlo and S. Buscema.
THE AVENGERS #256 — by Stern, J. Buscema and Palmer.
CONAN #171
MARVEL TALES #176 — by S. Lee and Ditko.
X-MEN #194 — by Claremont, Romita Jr., and Green.
ROM #67 — by Mantlo, Ditko and Russell.
KULL THE CONQUEROR #10 — by Zelenetz and J. Buscema.
G.I. JOE #36 — "Judgement" by Hama, Whigham and Mushynsky.
FANTASTIC FOUR #279 — "Crack of Doom!" by Byrne and Ordway.
THE INVINCIBLE IRON MAN #195 — by O'Neil, McDonnell, Akin and Garvey.
PETER PARKER, THE SPECTACULAR SPIDER-MAN #103 — "Ace" by David and Buckler.
THE NEW DEFENDERS #144 — "Dragon Midnight" by Gillis, Perlin and DeMulder.
STAR WARS #96 — "Duel with a Dark Lady!" by Duffy, Martin and Leialoha.
THOR #356 — by W. Simonson.
TRANSFORMERS #5 — by Budiensky and Springer.
ROCKET RACCOON #2 — by Mantlo, Mignola and Gordon.
SPIDER-MAN INDEX #3 — compiled by Olshevsky.
DOCTOR WHO #9 — "The Life Bringer" by Moore and Gibbons and "Star Tigers" by Moore and Dillon.
TIME SPIRITS #4 — by Perry, Williamson, Bisette, Veitch and Yeates.

Titles shipping in March.

THE THING #25 — by Carlin and Wilson.
DAREDEVIL #220 — by O'Neil and Mazzuchelli.
THE NEW MUTANTS #29 — by Claremont and Sienkiewicz.
THE WEB OF SPIDER-MAN #4 — by Fingerioth, LaRocque and Mooney.
PLANET TERRY #4 — "The Monster of the Cave" by Herman, Kremer and Colletta.
DAZZLER #38
GARGOYLE #2 — by DeMattels and Badger.
CONAN THE KING #29 — "The Sleeping Lion" by Kraar, Silvestri and Nichols.
THE AMAZING SPIDER-MAN #266 — "The Flame and the Fury" by DeFalco, Frenz and Rubenstein.
CAPTAIN AMERICA #307 — "Madcap" by Gruenwald, Neary and Janke.
THE FURTHER ADVENTURES OF INDIANA JONES #30 — by Grant, Villamonte and Bulanadi.
POWER PACK #12 — "Underground" by L. Simonson, Brigman and Wiacek.
MICRONAUTS #10 — "The Wall Around the Universe" by Gillis, Jones and Patterson.
ALPHA FLIGHT #24 — by Byrne and Wiacek.
WALLY THE WIZARD #4 — "The Joust of the Century" by Brown, Post and Colletta.
GROO #5 — by Aragonés with Evanier.
SAVAGE SWORD OF CONAN #113 — "Quest for the Shrine of Luma" by Yakata and Chan.
SWORDS OF THE SWASHBUCKLERS #2 — by Mantlo and Guice.
MARVEL AGE #28
THE INCREDIBLE HULK #309 — "Quartet" by Mantlo and S. Buscema.

THE AVENGERS #257 — by Stern, J. Buscema and Palmer.
CONAN #172
MARVEL TALES #177 — by S. Lee and Ditko.
X-MEN #195 — by Claremont, Romita Jr., and Green.
ROM #68 — by Mantlo and Ditko.
POWER MAN AND IRON FIST #118 — "What's Eating Colleen?" by Owsley, Bright and Acerno.
G.I. JOE #37 — by Hama, Whigham and Mushynsky.
ROYAL ROY #2 — "The Grand Ball" by Herman, Kremer and D'Agostino.
MUPPET BABIES #2 — by Kay, M. Severin and Roettcher.
GET ALONG GANG #2 — "Movie Madness" by Manak, Garzon and Roettcher.
MARVEL FANFARE #21
FANTASTIC FOUR #280 — by Byrne and Ordway.
THE INVINCIBLE IRON MAN #196 — by O'Neil, McDonnell, Akin and Garvey.
PETER PARKER, THE SPECTACULAR SPIDER-MAN #104 — "Little Miss Muffet" by Milgrom.
THE NEW DEFENDERS #145 — "Five Women" by Gillis, Perlin and DeMulder.
STAR WARS #97 — "Escape" by Duffy and Martin.
THOR #357 — by W. Simonson.
EWOKS #2 — "The Rites of Power" by Manak, Kremer and M. Severin.
PETER PORKER, THE SPECTACULAR SPIDER-HAM #2
ROCKET RACCOON #3 — by Mantlo, Mignola and Gordon.
SPIDER-MAN INDEX #4 — compiled by Olshevsky.
DOCTOR WHO #10 — "The Deal" and "War of the Worlds" by Parkhouse, Moore and Gibbons.
COYOTE #12 — by Englehart and Truog.
EPIC ILLUSTRATED #30



NEWSWATCH

The latest on the greatest!

ITEM! Remember two months ago, when we told you how **Frank Miller** and **Bill Sienkiewicz** would be doing **DAREDEVIL** #219 and #220? Well, things never stay still around here, and this is no exception! **Frank** and **Bill** got so excited about the project that it's now a full-fledged Graphic Novel! Watch the Coming Attractions for news about when it'll be heading your way! In the meantime, those of you who were all ready to see **Frank's DD** again, don't despair! **DAREDEVIL** #219 will still be written by **Frank**, and drawn by none other than **John Buscema**! It's an unusual tale about a town in New Jersey where crime runs rampant, and the one man who can stop it is ... **Matt Murdock**?! This is one you have to see to believe!

ITEM! If you're at a comics convention anytime soon, you may just see **Archie Goodwin**, **J.M. DeMatteis**, and **Jon Jay Muth** — even if they're not there! They're the stars of our second **MARVEL PREVIEW VIDEO**, spotlighting

the Epic Comics Line, and featuring interviews with **Archie**, **J.M.**, and **Jon** — as well as a look at such series as **SISTERHOOD OF STEEL**, **THE SWORDS OF THE SWASHBUCKLERS**, **VOID INDIGO**, **TIMESPIRITS**, **STARSTRUCK**, **GROO**, **ELFQUEST**, **STEEL-GRIP STARKEY**, **BLACK DRAGON**, and **MOONSHADOW**! If you're not going to be at a convention — tell your local comics shop owner to talk to his distributor — he can probably get a copy of the video to show in the store!

ITEM! Rocky times ahead for **THE AVENGERS**! According to editor **Mark Gruenwald**, they're due to have their special government status yanked by the National Security Council, while the government figures out how best to handle the group. Any activities which require federal security are going to have to be cleared between NSC liason **Raymond Sikorski** and **Captain America** (or, in our new **WEST COAST AVENGERS** book,

Sikorski's contact will be **Mockingbird**). Think the Earth's Mightiest Heroes are going to sit still for this? That, **Mark** didn't tell us. Check **THE AVENGERS** out yourself and see!

ITEM! You wanted 'em, you got 'em! The next four Marvel Press Posters are ready to go! They're: **THE SENSATIONAL SHE-HULK**, by **John Byrne**; **SPIDER-MAN — OLD AND NEW**, by **Ron Frenz** and **Joe Rubinstein**; **THE X-MEN WOMEN**, by **Carl Potts**; and **THE INCREDIBLE HULK**, by **Bob Larkin**! Start looking for 'em in December!

ITEM! In another bonus for Star Comics, longtime great **Marie Severin** will be penciling, inking and coloring every issue of **FRAGGLE ROCK**! If you remember her work from **THE HULK**, **SUB-MARINER**, **DR. STRANGE**, or **NOT BRAND ECCH**, you know what we mean when we say this is a not-to-be-missed book!

ITEM! See? Wasn't that great?!



EDITORIAL (continued from inside cover)

else we might toss your way. We also resisted the urge to add the biggest comics bargain of all to the list, our own low-priced **MARVEL AGE MAGAZINE**. But since we're the only 35¢ mag around, we saw no need to add it to the chart. Besides, math isn't our best subject, and who wants to figure out what $12 \times .35$ is anyway?

Before I sign off, I must take this opportunity to thank our latest, and perhaps greatest, Assistant Editor, **Kurt Busiek** for his extra-hard work in

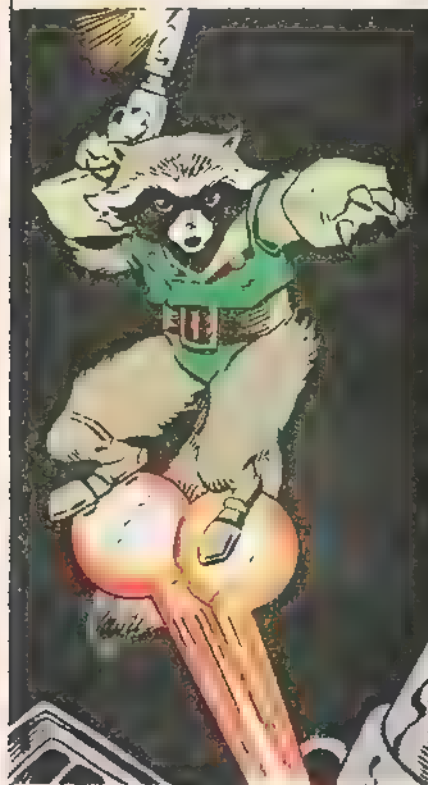
putting this, and the past few issues, together. It seems I've been busier than ever lately. What with editing the **SPIDER-MAN AND POWER PACK** Child Abuse Prevention comic, **DOCTOR WHO**, scripting **THE TRANSFORMERS** briefly and **KOOL-AID MAN**, and starting up the new **SILVER SURFER** and **VISION AND THE SCARLET WITCH** Limited Series, I've hardly had any time to sleep. That's why I consider myself lucky for having **Kurt** here. Some of you may re-

member his sterling scripting stint on **POWER MAN AND IRON FIST** a while back. Well, you ain't seen nothing yet! I predict that **Kurt** will be one of the really big talents in comics soon and recommend that you keep an eye out for his byline. Thanks again, **Kurt**.

As for the rest of you — **HAPPY HOLIDAYS!**

Jim Salicrup

The MARVEL AGE Interview: Bill Mantlo



by Kurt Busiek

Bill Mantlo is something of a home-grown phenomenon for Marvel Comics. Formerly a professional photographer, he joined the Marvel production department in the mid-Seventies, and soon found himself writing fill-in issues of virtually every series Marvel published. His solid characterization and craftsmanship soon saw him regularly writing such series as *"Sons of The Tiger"* and *MARVEL TEAM-UP*. Since those days, he's continued to write many Marvel series, including long runs on *PETER PARKER, THE SPECTACULAR SPIDER-MAN*, and *THE INCREDIBLE HULK*. But **Bill** also seems to have a penchant for creating series, too, being in part responsible for *THE MICRONAUTS* and *ROM, SPACEKNIGHT* (which he still writes). As of this interview, the **Mantlo Mind** has unleashed another wave of new projects, including the Epic series *SWORDS OF THE SWASHBUCKLERS*, a *ROCKET RACCOON Limited Series*, and a regular bimonthly *CLOAK AND DAGGER* series. With the first issues of two of those series imminent, we figured the time was right to sit down with **Bill** and pump him for information. Luckily, our target was more than willing to talk

Let's start with **CLOAK AND DAGGER**. Most of our readers are familiar with *Cloak and Dagger's* appearances in *SPECTACULAR SPIDER-MAN*, and the very popular *Limited Series*. Does this new series pick up right after the *Limited Series*?

Yes. The two of them are still in New York, still carrying out their self-appointed mission to protect children, runaways like themselves, who are preyed upon by the kind of insanity that takes place on urban streets. New York is just the setting. It could be anywhere in the world where children are feeling alienated and cut off from reality, cut off from their parents, cut off from the future, feeling hopeless... some turn to drugs, some turn to bizarre behavior, some turn inward and just don't come out of themselves. With **CLOAK AND DAGGER**, I'm trying to deal with children at a very vulnerable and frightened age, where life is seen as oppressive, something that conquers, rather than is conquered. I want these two kids to find a way to survive, and to come out of this process changed and better — and the way they're going to do that is by helping others. I think the problem with kids today is that they're too self-involved. I grew up in an age when the notion was to help each other and help society. "Ask not what your country can do for you, but what you can do for your country." These are kids who are coming out of themselves and their problems, and are going to be encountering other children who are involved in themselves and their problems, and are going to try to help them — and through helping them, they're all going to grow. I don't know in the end run what form that growth is going to take, but I hope that they're going to come out of it better people, at least feeling better about themselves. So I view **CLOAK AND DAGGER** as a process of growth — a chance to watch two people grow, morally, physically, and spiritually.

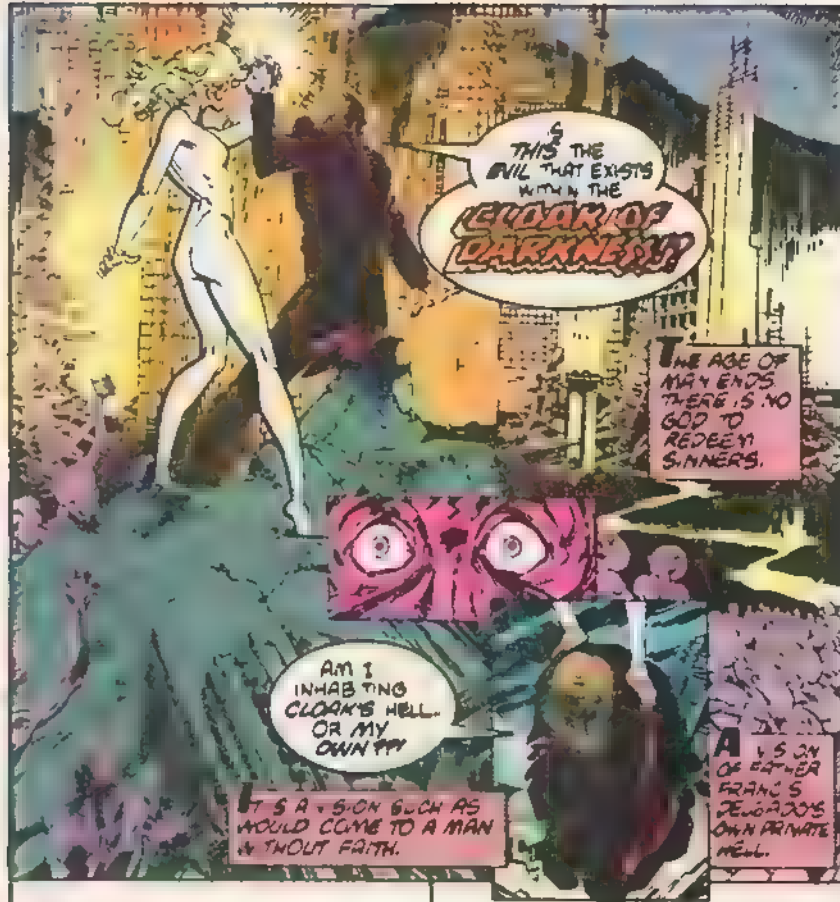
When you described *Cloak and Dagger's* mission, it struck me that most super heroes have a very simplified mission, to fight evil or thwart crime or something, and *Cloak and Dagger's* is much more specific than that — I was going to ask if you found that limiting, but judging from your des-

cription, you've got plenty of material...

Limiting, God — we've got stories coming out of our ears! They will encounter evil and crime, but their purpose is to save people, not to stop bank robbery, not to put people in jail. Now I understand that *Spider-Man's* function is also to save people, but he does it by putting the super-villain away, or by stopping the bank robbery. *Cloak and Dagger* are going to be trying to help the little people who are involved in that, the little people whose lives get changed by crime. In the first issue it's children whose lives get changed by people who prey on children.

Part of that's the theme of this book — that children are constantly preyed upon — by child molesters, by people who sell them things they don't need, by drug dealers, by society in general. Kids are constantly feeling like they're being preyed upon by people older than them, with more money than them, more power than them — there's that feeling of helplessness. *Cloak and Dagger* are going to try and help kids overcome that feeling of helplessness — and by doing that, they're going to overcome their own feeling of helplessness. I mean, these are two of the most alienated teenagers in the world. Neither of them feels they can





go back to their family. Both of them feel that they have a power that no one else in the world has, that sets them apart, that hurts them if they try to ignore it, and that hurts them if they try to be away from each other. So in helping others, they're also trying to help themselves.

To me, that opens up never ending possibilities. We've got this book plotted for the next two-and-a-half years. I wish it was a bi-weekly. We could turn out stories twice a month with the amount of information we have.

And yet, **CLOAK AND DAGGER** is on a bi-monthly schedule . . .

It's bi-monthly because for it to come out any more frequently would mean that Rick Leonard and Terry Austin would have to put less detail into the book. When you see it now, it's such an incredible work of art — I wouldn't do anything to hurt the quality. I don't think these two artists can do this kind of quality on a more frequent basis, and I wouldn't ask them to.

The art team is obviously very important to the series. How about telling us something about how you work with Rick and Terry, and what they bring to the book?

First of all, Rick and I tried to talk out

stories — we were on the phone for hours — we met in the office, we went to conventions — we talked literally for hours about what we wanted the series to be and what we didn't want it to be. Then we both did research — we spent hours in the library, we spent hours going through magazine articles on the international drug trade, on what the consequences of drugs are — on the economy, on people's lives. I'm a law student, I spent hours trying to research the drug laws, trying to research the court systems, and how that affects life on the street.

What we came up with was a kind of naive, childlike view that if **Cloak and Dagger** could get to the end of the drug trade, if they could get to the end of the trail, where the drugs are grown and harvested, that they somehow could end the drug problem, and save all these little people on the street. That's a very childlike notion, that you can do something about this problem, and the problem will just disappear. They're going to follow this trail back from New York City through Marseilles, to some Eastern Bloc countries, where drugs are being exchanged for money, being exchanged for weapons, being exchanged for power — and they'll find out that this is all inter-con-

nected, that there's this big economy of crime and power and manipulation — that dwarfs the whole drug problem, and causes the problem. And finally they're going to get to the source, and realize that there is no one source, that maybe the reason people take drugs is not because drugs are there, but because people's lives are miserable. And what can you do about people's lives? You can only do little individual things, you can't go solve the problem.

So they'll come back changed and matured by that, and they'll try to change people's lives on an individual basis. Again, the whole notion of this book is helping people survive in a very frightening society, a very frightening world that can be blown up in two seconds. So survival is the key to this book. They're going to follow the trail all the way to the Near East, the Far East, India, and they're going to meet bizarre characters along the way. They're going to get involved in some very violent and bloody confrontations with the criminal elements that are pushing drugs and trading drugs for money, with terrorist organizations that are selling drugs to finance their political goals. And they're going to take stands, and find out that their stands are naive. They're going to find out that their positions are formed on the basis of a seventeen-year-old's understanding of geopolitical machinations. They'll have to revise those ideas.

There's going to be a lot of hope involved. There's going to be Christmas stories, and stories that are all sweetness and light. Well, not all sweetness and light — I tend to have a very hardcore view of the world, a very dark, gothic view of how things function. And I'm going to try to leaven this all with humor, and the kind of bittersweet quality of children growing up in a strange environment.

In **CLOAK AND DAGGER**, you're dealing with a more street-level view of the world, and we're seeing a lot of material that you don't usually see in a comic book . . .

I hope so. Stan Lee once said he never wrote down to his audience, and I believe it. When I was a kid, Stan was writing comics that an adult could read as easily as a kid could read, and both of them would find a certain level of magic in them, a sense that the book was written for them. I'm writing stories



WE
ARE
CLOAK
AND
DAGGER!

AND
YOU ARE
DISGUSTING!

HIS FANTASY
FRAYS AND INSIDE
HE KNOWS HE'LL
NEVER BE ABLE TO
ACE HIS DREAM
DESIRES FOR
ANY, EVER
AGAIN

...k... Dagger... in the... in CLOAK AND DAGGER...

that I would like to read, and apparently it's touching a chord in readers of all ages, which is great. I won't write down, I won't throw in a gratuitous super-villain simply because that seems to be what will sell the comic. I *will* throw in a super-villain if the story calls for it, and it works. I think they're going to encounter **Dr. Doom**, if I can figure out an appropriate — I mean, what happens when two seventeen year olds show up in Latveria with enormous powers, and the monarch is this psychopathic person capable of ruling the world? It's not going to be your normal **Dr. Doom** story. I don't know what I'll do with it yet, but I'll try to find a new way of approaching that character through my characters.

That's something that's special about **CLOAK AND DAGGER**. I'm approaching everything through their characters, through the uniqueness of who **Cloak** and **Dagger** are. And what excites me about them is that I think they're totally unique.

Why don't we talk about who they are for a little bit? Aside from the obvious contrasts — one of them is black, one is white, one of them has shadow powers, one has light powers — they also seem to have highly contrasting personalities, and maybe if they didn't have these powers and weren't tied together in this way, they wouldn't get along — if they ever met, which is unlikely . . .

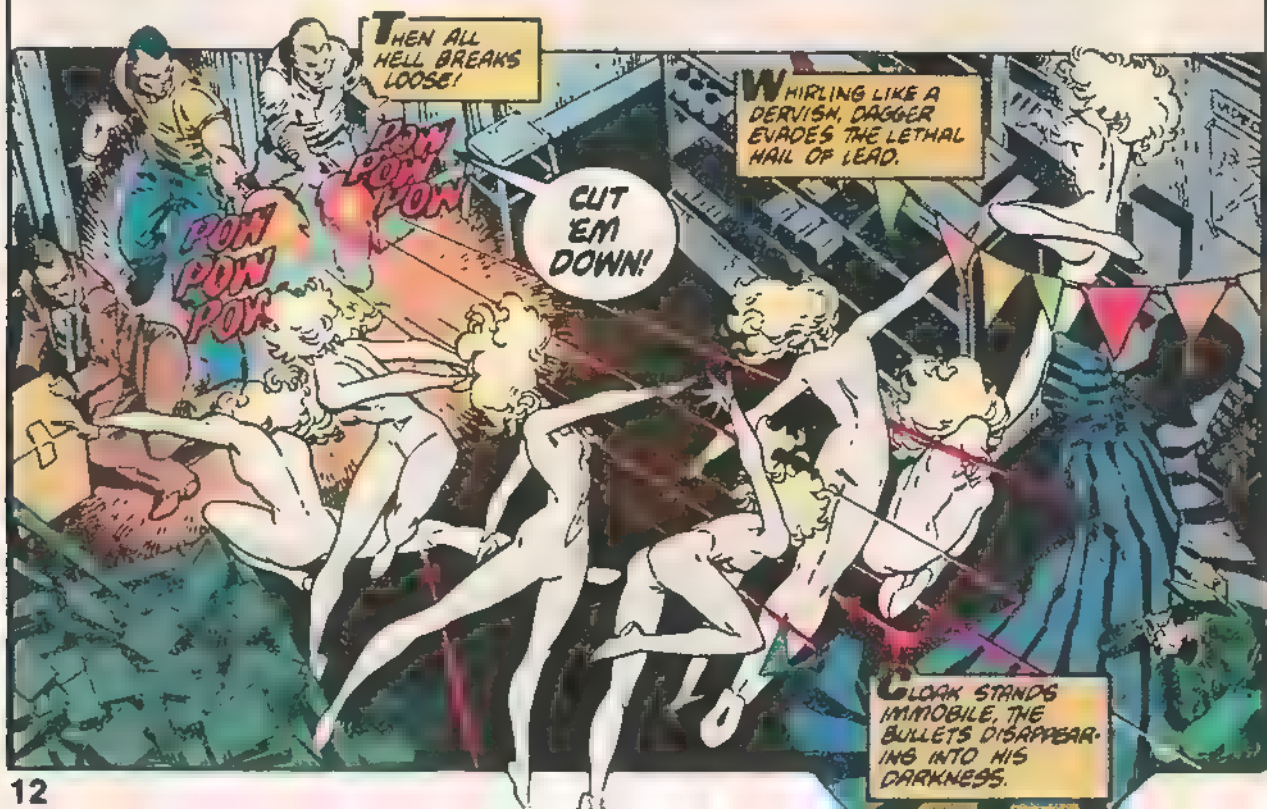
Oh, absolutely. **Cloak's** a street-wise, poverty-ridden pessimist, and **Dagger's** a sheltered rich optimist. And what's happening is she's losing a lot of her optimism, and becoming more and more realistic. And he's becoming, if not hopeful, at least aware that there is a thing called hope. What I like about it is that she's triggering his optimism, and he's triggering her pessimism — and what does that trigger? It upsets him, because he doesn't want her to become pessimistic. He likes the fact that she's young and innocent and naive and pure, in his terms — and she finds that stultifying, demeaning almost, that he's not treating her as a person, he's treating her as a symbol of purity and light. She's got to grow up and he's got to understand that — but he doesn't want to understand that, because it means she's becoming more like him.

So there's this constant conflict going on between who they are, what they want to be, and what they want each other to be. **Dagger** keeps saying she'd like to return to a nice normal life, and go to high school proms and not fight drug dealers. But I don't think she's capable of that any more. I think she'd find, if she went back home, that home would not be the same. She can't go from having all this power and doing all this good with it to going home, and being just the pampered upper class child she was. **Cloak** can't

go home either. Think about that . . . he goes back to the ghetto in Boston, and he sees something happen — he's going to want to take direct action to stop it. He's going to want to punish those who hurt others. So neither one of them can go back to what they were. The question is, having this power, what are they going to be — what are they going to become? To me, again, that's the fascinating part of the series, because we'll grow with them, and find out what they do with the power, and how they grow with it.

*The power is another thing I wanted to talk about, because, again, the approach to the superpowers in **CLOAK AND DAGGER** seems to be very different from any other comic. The powers seem almost alive, and contribute as much to the direction and atmosphere of the series as their personalities, or the villains.*

Absolutely. We have no idea what these powers are — we have no idea where these powers came from. We know that they took a synthetic drug, that the drug altered something in their biochemistry. Why? What was it about them that made the drug affect them this way? Are they mutants? I hope not. But we don't know. (That's a question that **Chris Claremont** and I are going to try to deal with in an upcoming **CLOAK AND DAGGER / NEW MUTANTS** Limited Series.) Why these two kids? Why did all the other kids



DO YOU SEE HOW
THE PORNOGRAPHERS
SEEK TO SILENCE
THOSE WHO
REVEAL THEIR
CRIMES,
DAGGER?



die? Or ... did it have absolutely nothing to do with these kids? Was there powers of light and darkness that were looking for vessels to operate through? We don't know. Well, I know ... but I'm not telling. The point is that you'll find out, as you read the series.

I have gone on record as saying that I am opposed to creating characters that aren't organic — in the sense that you know everything there is to know in issue one about his powers. It seems the way a character is created these days is you say, "Okay, here's a

character who hurts firebolts. That's all he does. If you want to know more about the character, about his private life, how much he weighs, come back in future issues and we'll talk about that. But right now, you know essentially all there is to know about his powers." I object to that. I would rather learn about the characters bit by bit by bit — learn about their powers bit by bit — watch the characters and their powers evolve and grow and become one with each other. I think that's what you're going to see happening here.

As I said, I know what the darkness is, and what the light is. I'd like the readers to come along with me on the adventure to find out what it is, and why it works and how it works, and where it came from. To me, that's part of the continuing excitement of the comic.

It sounds like it's going to provide a lot of excitement and energy in the series. Let's switch now from talking about gritty street realism, and go on to outer space and funny animals (Laughter). It's hard to shift mental gears here, ROCKET RACCOON is so different.

ROCKET RACCOON is something I've always wanted to do. Comics are a lot of different things to me. They're Stan Lee and Jack Kirby, they're Carl Barks, they're Will Eisner, they're Wally Wood, they're Steve Ditko ... there's a lot of influences in what comics are, and I've never liked being typecast into doing a specific type of comic. I like doing super heroes, I like doing space adventure, like I'm doing in **THE SWORDS OF THE SWASHBUCKLERS**. I like doing totally insane stuff like **THE DERANGERS**. I love doing **SPIDER-MAN**, y'know, straight super hero stuff — and **CLOAK AND DAGGER**, which is not in any category. It's closest to a super hero series, but I'm handling it as something totally different.

ROCKET RACCOON is, I guess, my bid to do Carl Barks — recognizing that I'm not Carl Barks, that I don't have the kind of sense of humor that characterized the **UNCLE SCROOGE** and **DONALD DUCK** stuff. But I do think that I've got a little bit of a deranged sense of humor, that fits best into the Marvel format. So what I wanted to do is take Carl Barks iconography — funny animals — and do them Marvel style. And the way I do Marvel style is increasingly becoming Mantis style. I don't try to imitate Stan or any of my predecessors. I'm doing books in my own unique style now, and I think **ROCKET RACCOON** was a chance to do something that couldn't be identified with anybody else. A chance to do something that wasn't super hero or space adventure, but a bizarre combination of all the different milieus I'm familiar with, and a fan of.

*In **ROCKET RACCOON**, again, it's clear that you know everything that's going on, but in the first issue it's not totally apparent what the setting is, and what it all means.*

Right. But think about that. Why should it be? My favorite writer is **Charles Dickens**. I've been reading **Charles Dickens** since I was ten years old. **Dickens** did not publish novels — he published serials. He'd do a chapter a week for various newspaper magazines that were coming out in the 1840s and 1850s. Comic books are essentially those serialized novels with pictures. I tell a chapter a month, whether it be in **THE HULK** or **CLOAK AND DAGGER** or **ROCKET RACCOON**. In a chapter of a novel, the scene is set, the characters are introduced, the basic conflicts are there — but you're not given all the information. If you want to find out all the information, you come back next month for Chapter Two, and then Chapter Three. And if you want the resolution, you make sure you're there for the fourth issue of the Limited Series or the last chapter of the novel. In books like **CLOAK AND DAGGER** or **THE HULK**, it may never end. It may go on *ad infinitum*, and new situations and new conflicts will be established — and that's fine. That's an open-ended novel of a kind **Dickens** never even contemplated. **ROCKET RACCOON** is a Limited Series, so by definition it has a beginning, a middle, and end. It has a resolution.

So if you want to find out everything about the Keystone Quadrant and everything about **Rocket Raccoon** in the Keystone Quadrant, buy all four issues, and then you'll learn. You'll be able to read each issue individually — you'll know who all the characters are — I've given you all the information you need to enjoy each story — but you can't expect a continuing series to be finite in the sense that you know everything every issue. There's got to be some mystery, some open-endedness to tantalize you back. And that's what I'm very interested in doing — serial stories.

Okay. How about telling us something about **Rocket**, and who he is.

It's hard, without giving away the whole ball of wax (Laughter). Somebody somewhere, a long time ago, put animals, people, and robots on this planet called Halfworld, in this place called the Keystone Quadrant, and put a wall around it to keep them all in. And maybe to keep everybody out, we're not sure. The humans in the Keystone Quadrant act insane. The animals act remarkably sane, and take care of and

entertain the humans. The robots supply both the animals and humans with the machines necessary to sustain their lives and to make life pleasurable. We don't know why. Nor do any of the characters know why any of them do this at this point. We'll find out by issue four.

The point is that **Rocket Raccoon**, who is the appointed guardian of the human colony of Cuckoo's Nest, is becoming dissatisfied with his role, and is trying to find out why life is like this, why his world seems to be so insane, and what he can do about it. His quest for knowledge will eventually explain the origin of the Keystone Quadrant and why it functions the way it does — but his quest is interrupted by a war between two competing toy manufacturers, **Judson Jakes** and **Lord Dwyne**,

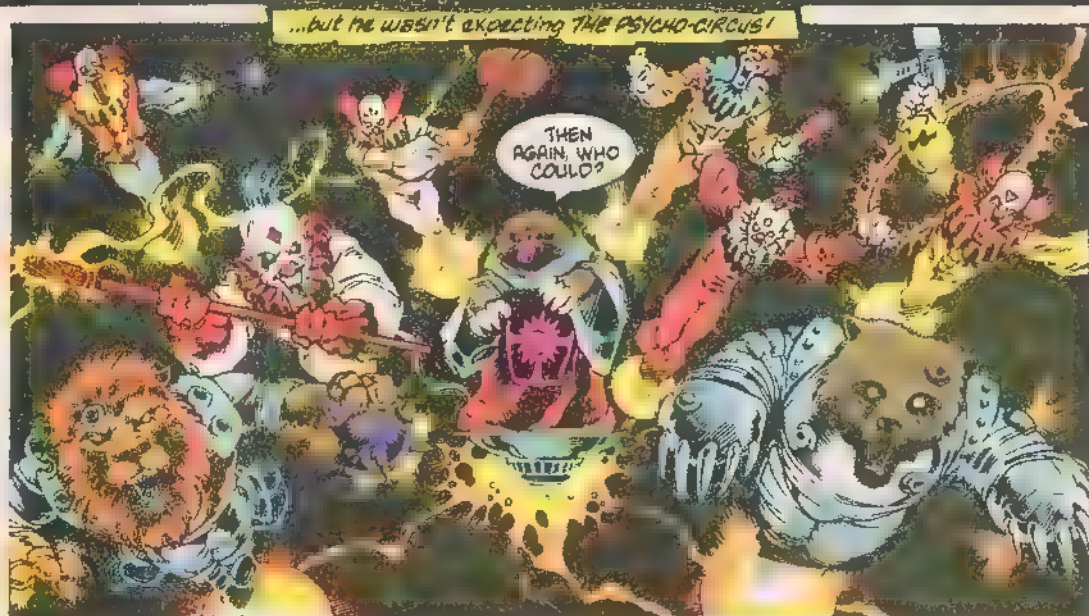
who are vying for a monopoly on the entertainment industry, for right to entertain the "loonies," as the humans are called. **Rocket's** job is to see that the loonies are entertained. So in order to maintain that flow of entertainment, he has to stop the war — which puts him in direct opposition to these two competing toy tyrants. And therein lies the adventure. How does he stop the war without endangering the customers?

And in the middle seems to be a romance between **Rocket** and **Lylla**...

Right, **Lylla the Otter**. Yeah, again, the animals exist to entertain, but that's becoming an increasingly unsatisfactory role for these intelligent animals. They're willing to safeguard the loonies, because that's what they've done from time immemorial.



Rocket Raccoon at the helm of the good ship **Rakk 'n' Ruin**



But they're beginning to *question* that, **Rocket** in particular. And he finds a way to change his role and change the quality of life on Halfworld, and then he makes a decision whether to stay or leave. More than that, I can't really say, without giving away the whole shooting match.

It seems to me that you're trying to create a kind of manic energy . . .

Very manic energy, yes!

. . . and weird visuals, and a continual stream of odd concepts, and you're supported in this very well by Mike Mignola and Al Gordon.

Mike is incredible, and **Al** is bringing out everything **Mike** puts in the pencils. The two of them complement each other beautifully. But **Mike** is so inventive. He's somebody who did not think of himself as a traditional comic book artist, so he's got many influences: classical painting, classical illustration, modern illustration — he's constantly looking at other forms of art besides comics, and he's bringing all that to the comics he draws. His panels are just filled with detail,

shadow, contrast . . . especially in **ROCKET RACCOON**. Some of the dynamism, the figures in motion, are as funny as the dialogue. And indeed, a lot of the dialogue is as funny as it is because of the pictures **Mike** drew. It gave me a chance to do things I wouldn't have thought of in the plots.

Maybe the readers don't understand that. Most of us do plots first. They don't contain dialogue, or they contain very little dialogue. The art you get back can trigger whole new directions in the scripting, and bring out new script ideas that you wouldn't have thought of, from just working on a typewritten plot. So when I saw **Mike's** pencils, I just started giggling, and writing dialogue to fit those pencils. It might have been a totally different book with another artist. And that's true of any book. **CLOAK AND DAGGER** would be a — not totally, but *somewhat* different book with another artist. Depending on that artist's strengths and limitations, the stories would be keyed toward them. I'm now working with **Leonardi** and **Mignola**, so I key

stories to their particular styles and desires.

*Okay, let's see . . . there's **CLOAK AND DAGGER**, **ROCKET RACCOON**, **THE SWORDS OF THE SWASHBUCKLERS**, **ROM**, **ALPHA FLIGHT**, **THE DERANGERS** . . . have I left anything out?*

Probably (Laughter).

How do you do it all?

I don't know, I've just been doing it a long time. I'm very disciplined. I get up in the morning, I go to work, I finish work, I take care of my daughter, I go to school, I fall asleep, I start all over again the next day. As long as I maintain that discipline, I never seem to have a problem coming up with ideas. The nice part is that because I'm so involved with raising children — I've got two kids — and going to law school and studying and working in the court system and working for lawyers — and reading constantly, when I'm not exhausted — the ideas that I bring to comics are all from the world outside, it's all filtering back into the format that I love the most, which is comic books.

ONE OF THE NICE THINGS ABOUT THE HOLIDAY SEASON IS THAT IT ALLOWS GROWN MEN TO DRESS UP IN AN OUT-
LANDISH RED OUTFIT, TRIMMED IN FLUFFY WHITE--
AND NOBODY THINKS TWICE ABOUT IT!



AND IT'S NOT JUST YOU AND I--QUITE A FEW MARVEL FAVORITES (NO FASHION SLAVES TO BEGIN LIKE TO DON THE CEREMONIAL GARB.



MERRY CH

HOW MANY MEMBERS OF THIS
SANTA BRIGADE DO YOU RECOGNIZE?



OF YOUR
(WITH)

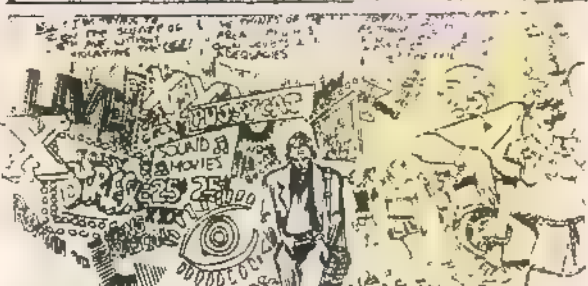
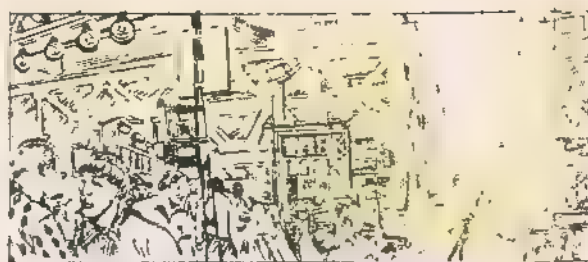


CHRISTMAS!!!

— From FRED HEMBECK and the entire MARIEL AGE gang!

you will too. It's not often that you get to see work by artists in its raw form — complete with art notes and dialogue suggestions. **MARVEL AGE MAGAZINE** thanks **Ed** for sharing his work with us, and for allowing us this unique behind-the-scenes opportunity.

(Note: For the sharp-eyed among you who've noticed that there are two page sixes — the last of the penciled pages and the first of the layout pages, the explanation is simple. As **Ed's** border notes on the page six layout indicate, he felt the beginning needed room to breathe, and expanded the story as he drew it.)



THE STREET OF THE CITY OF NEW YORK
THE STREET OF THE CITY OF NEW YORK



WITCHES - CLOAKS & DAGGERS

IF YOU'VE CAME TO ROB THE CROWN...

WE ARE NOT THIEVES

EXPLAIN TO HIM, DAGGER

THEY'RE ALL DEAD

LET'S GOT ONE MORE GET OUT OF HERE

BUT TWO SURVIVED TIGHTENING WITH MATE, PAID IMPRISONED

WELL, MY COUSIN'S DEAD. WE GOT RESCUE OF THREE PAIRS OF BROTHERS

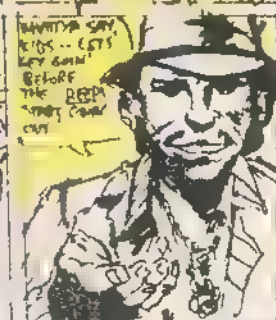
*BILL: I HAVEN'T THOUGHT ON HOW TO MAKE
AFFECTIVE COOP - THIS GUY'S A STAFF - IN

MORE GETTING INFO INTO HIS HEAD -- HAD HE IS A BETTER CLICHE-
AT LEAST ON SURFACE...?

C (M)NGF
ANGLE?

ADD
TABLE 7 (9)





* BILL: OUR WAY CHARMER CAN TAKE THEM OR CLARA IS TO SAY "HEY - YOU AIN'T PREJUDICED, ARE YOU?" I'VE SEEN IT WORK.



HERE WE ARE!



ADD ANOTHER PAGE TO MAKE 14

HALF CL. HOODS

FADIP
-ZIP-
TO BLACK



18

SILENT PANELS

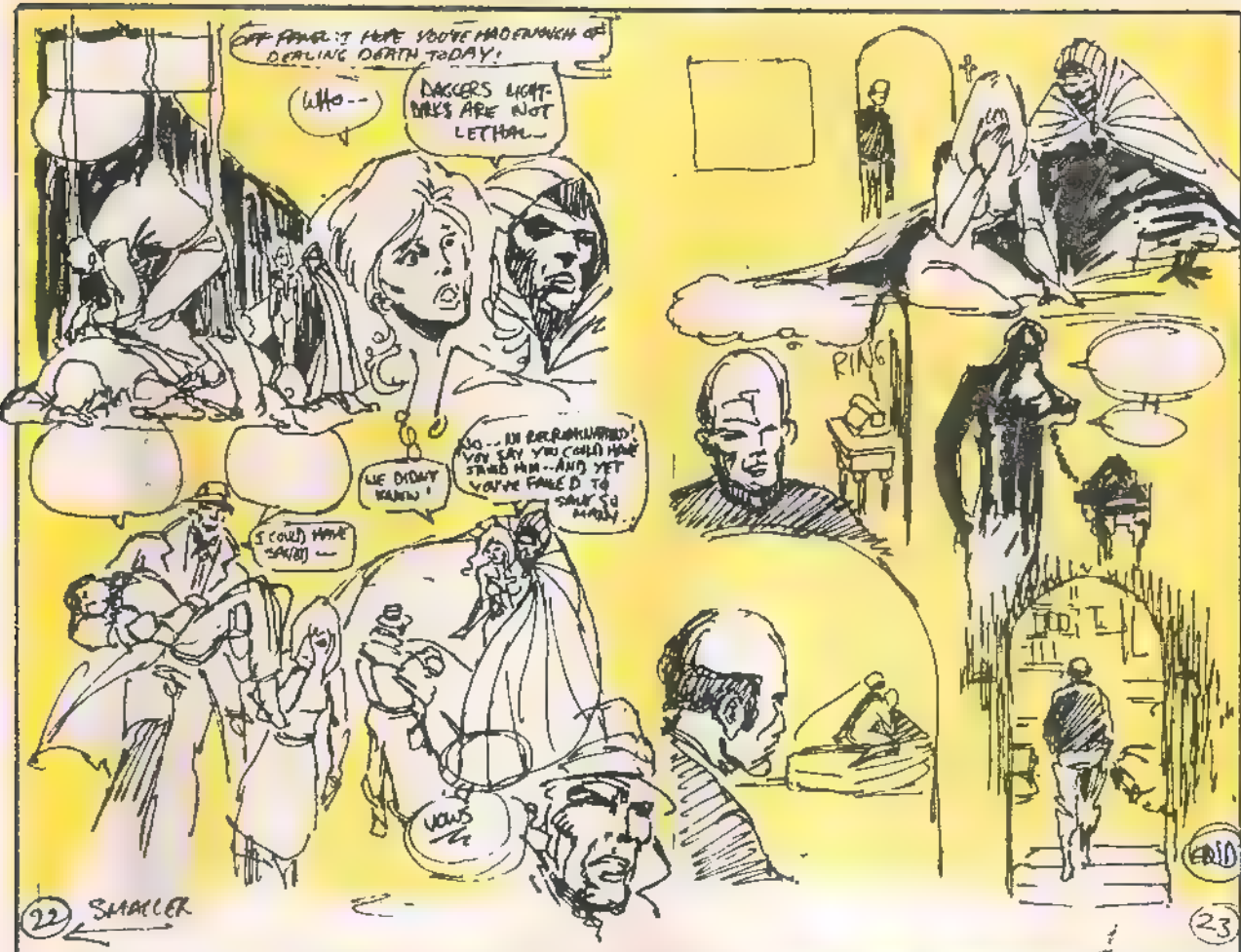
19



120

SILENT PANELS

21



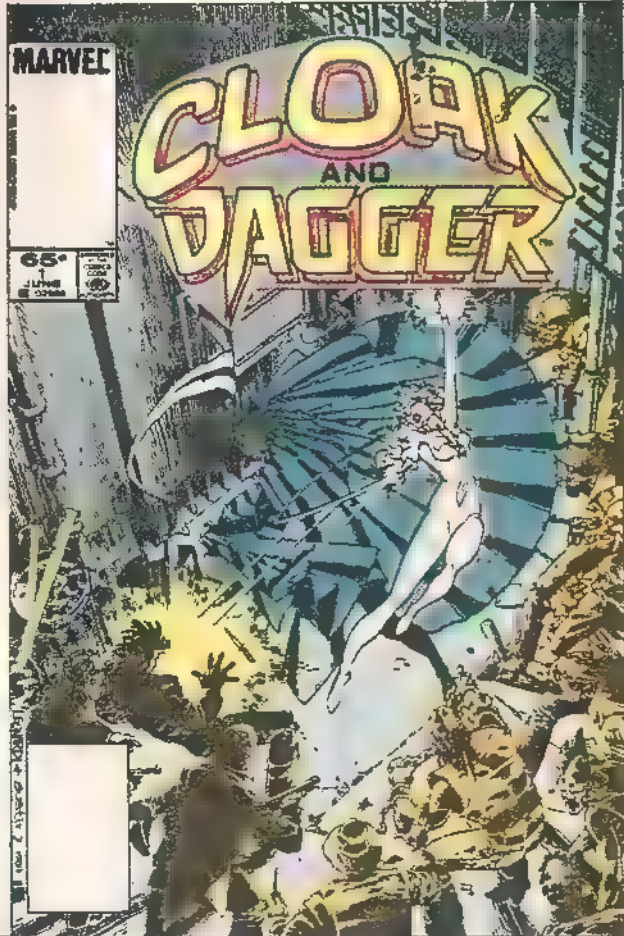
Well, there you have it. A rare glimpse at material that virtually takes you inside the creator's head to reveal how a comic is designed. There's still more unpublished material gathering dust in Marvel's vaults and we hope to present some of it here, in **MARVEL AGE MAGAZINE**, in the future.

In the meantime, make sure you don't miss the first collector's item issue of **CLOAK AND DAGGER** on sale soon.

P.S. Ed insisted that we mention here how much he liked Rick and Terry's interpretation of **Cloak and Dagger**. Ed feels they've succeeded in making the characters their own. And we couldn't agree more!



Here's the cover to **CLOAK AND DAGGER** #1, coming your way in February!



THE GARGOYLE

by Ken Hert

The Gargoyle, the macabre member of the Defenders, will soon star in his own four-issue Limited Series, set to premiere in February. The character's co-creator, J.M. DeMatteis, will script, with an exciting new discovery, Mark Badger, supplying both pencils and inks. Carl Potts is the book's editor.

The series signals a return to the original concept of the Gargoyle. In DEFENDERS #94, at the beginning of "The Six-Fingered Hand" storyline, DeMatteis and artist Don Perlin originally told the story of elderly Isaac Christians, whose home town of Christiansboro was heading into ruin. In an attempt to bring renewed vitality to the town, Isaac entered into a pact with the demon Avarrish. If the area were to prosper once more, then sacrifices would have to be made, and so Avarrish placed Isaac in the body of what had been a stone gargoyle, but was now filled with sorcerous life. Isaac, however, was not pleased with Avarrish's goals, and when the Defenders came to battle the demon, he took their side. After Avarrish was driven from Christiansboro, Isaac found that he was forever trapped in his gargoyle body, and he's remained with the Defenders ever since.

One major question that has remained is: Whatever happened to Isaac's human body? As the Limited Series explains, Isaac did not transform into the Gargoyle; rather, his spirit entered the creature's body. The unpleasant fact now revealed is that Isaac's elderly human form is inhabited by the decidedly evil spirit of

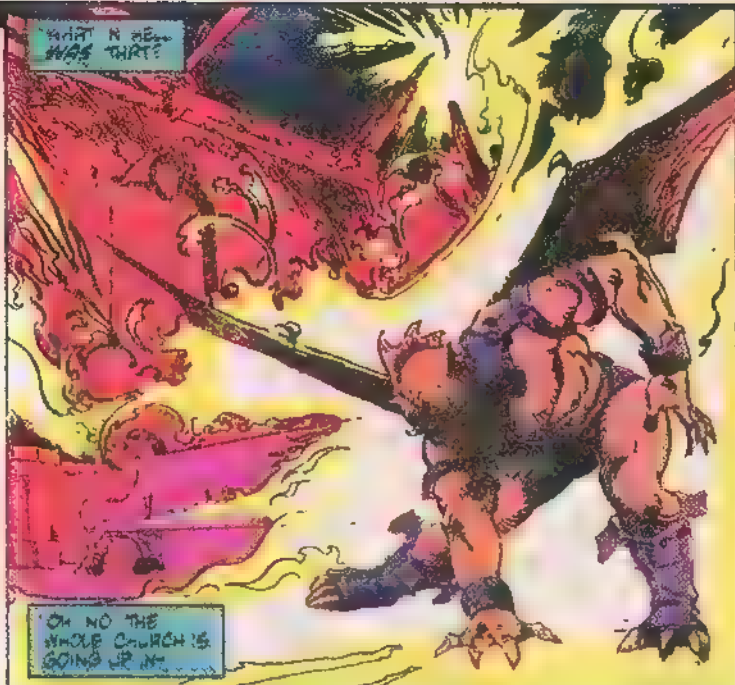


the original Gargoyle.

The character of the Gargoyle, according to J.M. DeMatteis, slipped away from what it was originally intended as, in THE DEFENDERS. He loved "the concept of 78-year-old Isaac Christians, who is the sweetest little old man in the whole world, inside this grotesque body," but he and Don Perlin never really got around to examining fully the potential of a horror character in a super-team book, adding that their subsequent work on THE DEFENDERS eventually showed that they truly liked this gargoyle with the spirit of a very old man. This became a problem in the series, as Isaac

strayed further from the concept of a supernatural character, and closer to that of a comic relief / "funny animal" character. Carl Potts says the treatment of the Gargoyle in this Limited Series is the way the character "should always have been done."

Described by J.M. as a "dark fantasy," the GARGOYLE Limited Series begins with Isaac grieving over the death of a woman, Elaine, whom he had loved many decades ago as a youth, and whose life he had kept track of over all the succeeding years. Isaac decides to make a melancholy visit to a supposed deserted Christiansboro, where he meets . . . him-



self? The original Gargoyle's split convinces Isaac that Elaine is indeed alive, but that if he wants to stay with her, he must agree to exchange bodies once more. When the evil Gargoyle resumes control of his original form, however he has no intention of ever surrendering it.

Carl says the original Gargoyle is an "extremely demonic, malicious" creature. The Gargoyle's plan is to use his sorcerous abilities to change the world into his vision of what the world *should* be like, which is actually "a distorted version of mythological times—the good old days." Obviously, the Gargoyle can't accomplish this in a frail, mortal body. In order to regain possession of his immortal body, he needs Isaac's willing cooperation. Isaac, swept up by old emotions, is unaware of the Gargoyle's true intentions.

J.M. DeMattels, who did extensive research on the legends surrounding gargoyles, says the creatures were symbols of the old pagan religions. Much of paganism was absorbed into Christianity, and important dates such as Christmas and Easter were placed in the calendar on the same days as pagan holidays. Many Christian churches were built long ago on ground that the pagans considered sacred, and in areas where pagan beliefs still had strength among the people. Therefore, gargoyle sculptures were added to the churches, in the belief that more people would attend the services if they saw something which they recognized.

"The gargoyles were intended to evoke the gods which had been overthrown by Christianity, and also, in some cases, were considered to ward off evil," says DeMattels, who was fascinated by the many similarities between the two religions: for example, the symbol of the cross, a god who died and was resurrected, and a holy virgin mother. The churches contained both pagan and Christian trappings, so the people still had their familiar holy places of worship; the names of the gods had simply changed.

The legends claim that the stone gargoyles had once been alive and were magically transformed. One of the few remaining Druid priests was angered by the spread of Christianity, and he traveled to a church which had been built over a particularly powerful area of pagan magic. In fact, it was so powerful that the stone gargoyles had already gained a semblance of awareness. The priest brought them to life and ordered them to destroy the Christians. He regretted his harsh act almost immediately, summoning the gargoyles and transforming them back into stone.

Not all the gargoyles were caught, however. Some were able to escape, including (according to J.M. DeMattels) the one whose body Isaac Christians eventually inhabited. When the Gargoyle gets his original body back, he's going to find his fellow creatures, and together they'll change the shape of the world to what it was at the height of paganism. J.M. DeMattels says this gave him the chance

to lend a "comparative religion" slant to the series. (His research on paganism crossed over with his work on the upcoming **DOCTOR STRANGE Graphic Novel**, to be illustrated by Dan Green.)

Standing against the Gargoyle's plans are certain Druid priests and an all-too-human Isaac Christians, who knows that he has to regain possession of the Gargoyle's body if the world is to be saved. This, of course, is not exactly an easy task. Carl Potts says things will get really "bizarre" at that point. DeMattels adds that the Limited Series is primarily a character study of Isaac Christians and a character study of the evil Gargoyle. It also will contain numerous flashbacks, illuminating each aspect of Isaac's existence, from his youth to the present.

There is no direct chronological tie-in between the **GARGOYLE Limited Series** and **THE DEFENDERS**, now written by Peter Gillis. DeMattels says he prefers it that way, since it enables someone who hasn't been keeping up with current events in **THE DEFENDERS** to look at the **GARGOYLE** issues and not worry about the links with the team. Readers will be able to respond to the Limited Series on its own merits, of which Potts and DeMattels feel there are many. The series features "the best writing DeMattels has done," says Potts, and both are full of praise for artist Mark Badger. Potts met him at a convention, and immediately gave him some samples to illustrate, leading to assignments such as **THE GARGOYLE**. Badger has training in the fine arts from Parsons School of Design, and his characters have a fresher, more unique appearance than those in many other comics. Potts adds that his art has a "gothic" quality, which is one of the reasons why Badger will be taking the artistic reins of **DOCTOR STRANGE** from Paul Smith, after the current "Dark Dimension" storyline concludes.

When DeMattels and Badger find some free time, they want to do a "Greenberg the Vampire" Graphic Novel, featuring the character DeMattels and Steve Lelaloha created in **BIZARRE ADVENTURES**.

Be sure to keep a red-rimmed, demonic eye open for the arrival of the **GARGOYLE Limited Series** when it debuts this February.

THE MARVEL AGE — 1966 (PART VIII)

by Warren Reece

Last chapter, we saw how the **Watcher**, seeing Earth threatened by a menace of awesome power, sought to conceal our world with illusions that caused panic themselves. We examined the powers of **Galactus** and his herald, the **Silver Surfer**, and saw how the **F.F.**, Earth's champions, were perhaps less effective against this menace than **Alicia Masters**, a blind girl, who helped the **Surfer** "see" the importance of every creature's right to survive. Furthermore, we got master penciler **Jack Kirby's** perspective on **Galactus** and the **Silver Surfer**. Now, let's complete our examination of "The **Galactus** Trilogy."

As the **Human Torch** was being telepathically guided by the **Watcher** from **Galactus's** space station homeworld back to our dimension, weaving through bands of "un-life," the **Silver Surfer** challenged his master, **Galactus**. Reluctantly, the **Surfer** encased the gargantuan **Galactus** in a cocoon made of pure energy. The **Thing** touched it and received a devastating shock, for its charge was calculated to confine a being whose power dwarfed his own. With that, the **F.F.** "backed off." This was obviously the **Surfer's** show!

The incalculably powerful **Galactus** could not be long confined. The cocoon cyclonically disintegrated, and **Galactus** was free. Then, a most spectacular display of awesome cosmic energy followed, as the **Silver Surfer** battled **Galactus**. "Blasts of solar destructogen" were dodged by the agile **Surfer**, while the silvery defender's flares of force were stopped by **Galactus's** Absorba-Shield; and although all these cosmic concepts came fast and furious over a very few pages, somehow, **Stan** and **Jack** made everything in this bizarre tableau seem self-explanatory, instantly understandable, and incredibly convincing.

As master and herald neared the close of a valiant but one-sided encounter, each with a deep love and respect for the other, the **Torch** crackled through a sub-space portal to the appropriate space-time continuum (more Einsteinian theory). Almost immediately upon landing atop the **Baxter Building**,

he went into shock, as the staggering enormity of all he had seen on his perilous journey took its toll. **Johnny** mumbled deliriously, as these visions of the infinite mercifully slipped from his mind. However, he had accomplished his mission, returning with the weapon!

The **Watcher** tactfully instructed **Reed Richards** in its use, or at least hinted caution about its misuse — and not a moment too soon! Just as **Galactus** reluctantly prepared to unleash power destructive enough to slay the **Silver Surfer**, the arm of **Reed Richards**, **Mr. Fantastic**, stretched forth!

In his hand, **Reed** held a device that **Galactus** immediately recognized as the **Ultimate Nullifier**. It was a small thing, with a control trigger, and a spark on top. It looked like a cosmic cigarette lighter, and in a way, that's what it was, but its size belied its potential for destruction, for the cosmos themselves could've been ignited by it!



The **Ultimate Nullifier** apparently had the power to catalyze nuclear reactions. Theoretically, the rate and violence of these matter-to-energy conversions were proportional to the degree to which the control lever was squeezed. Since the energy in a given quantity of matter was theorized by Professor Einstein as being equal to its mass multiplied by the speed of light to the second power ($E=mc^2$), there is, and was, a lot of potential energy in all those protons, neutrons, and other sub-atomic whatsits, just waiting for a little starter!

With all due cause, the supposedly omnipotent, haughty "cosmic gourmet," who had readied himself for a heaping portion of Earth with Everything On It, panicked! Without hesitation, he inferred the **Watcher's** role in canceling his cosmic dinner plans.

Galactus agreed to depart in peace if **Reed** would surrender the awesome weapon. With naught but **Galactus's**

solemn word of honor, and the **Watcher's** corroborative assurance that **Galactus**, a being above conventional good or evil, spoke living truth, **Reed** gambled the survival of Earthly life, passing the innocuous-looking little device from his small, cosmically-enhanced hand, to **Galactus's** giant, cosmically-endowed one. At this most fateful moment in Earthly history, the faith of **Mr. Fantastic** did not go unrewarded. **Galactus** acknowledged defeat!

However, before departing, twin rays of force beamed from **Galactus's** eyes through the **Silver Surfer**. These apparently altered some portion of the **Surfer's** composition, effectively removing his ability to transcend space-time. He was marooned on Earth, an infinitesimal mote in the cosmic boondocks. This created the foundation for many **Silver Surfer** stories to come.

Then, amid a livid crackle of energy, the pillager of planets delivered an exit

speech. It was an evaluation of the human race that would've made Shakespeare envious. "The game is ended! The prize has eluded me; and at last I perceive the glint of glory within the race of man! Be ever worthy of that glory, humans . . . be ever mindful of your promise of greatness . . . for it shall one day lift you beyond the furthest reaches of the stars . . . or bury you within the ruins of war!! *The choice is yours!!*" With that, **Galactus** vanished, with all his equipment.

The **F.F.** had just confronted the ultimate crisis. Previous confrontations were, by contrast, small; and yet, perhaps each and every one comprised the **F.F.'s** training for this mission among missions. Perhaps this was the destiny that some higher power had planned for **Reed Richards**, **Sue Storm**, **Johnny Storm**, and **Ben Grimm**, long before doomsday's light. Who can say?

Speaking of plans, how did the planning of "The Galactus Trilogy" occur? What inspired **Stan Lee** in the creation of one of the greatest comic book stories of all time? Marvel's Master Planner answered: "The same thing that inspired all our other creations — the need to constantly come up with new concepts and new characters. I never can pinpoint what inspired the creation of any particular character. As far as I can remember, I would just sit and think and think and eventually something would hit me."

Well, it seems that "The Galactus Trilogy" hit everyone who read it, too; and *hard*. It was (and is) an unbeatable combination of brilliant story and art. This isn't to say that the subsequent **F.F.** stories weren't good. The year was filled out with excellent material. Issue #51 introduced the Negative Zone. #52 introduced **T'Challa** the **Black Panther**, and his Wakandan "techno-jungle." #53 revealed part of the origin of **T'Challa**, the first black super hero. It also introduced **Klaw**, Master of Sound, and the mysterious, sound-absorbing metal, vibranium. Issue #54 took the **Human Torch** and his new buddy, **Wyatt Wingfoot** (a proud American Indian, introduced in #50), from their stay in the **Panther's** Wakandan jungle to an entanglement with the legendary **Prestor John** and the "Evil Eye" during a quest to free the trapped **Inhumans**. Both the **Panther** and **Wingfoot** were precedent-breaking characters during a racially-turbulent time. #55 featured a fight over **Alicia Masters** between the troubled, mistaken **Thing**, and the innocent **Silver Surfer**. #56 featured a rematch between the **F.F.** and the transmuted **Klaw**. Interesting and exciting as all this was, though; it was overshadowed by the crisis-charged science fiction of "The Galactus Trilogy."

Finally, titanic trouble exploded once again. **Dr. Doom** managed to transfer the incredible cosmic powers of our "fallen angel," the **Silver Surfer**, to himself! What followed was perhaps the only event that could come close to the threat posed by **Galactus**, and was, in effect, a legacy of the world-devourer's visit. However, since three out of the four chapters of this epic occurred in 1967 issues of **FANTASTIC FOUR**, it merits examination somewhere in the future.

NEXT: 1967! (What else?)



SPECIAL 1984 PRICES— “LAST TIME” in 1985!

The first subscription (12 issues)
cost \$8.00...a

BIG \$1.80 SAVINGS

over the Regular
Subscription price
of \$7.80

Now here's the
Best part—each
additional title you
subscribe to is ONLY

\$5.50—a BIG \$2.50

SAVINGS

SPECIAL OFFER expires
MARCH 31st, 1985!

*IMMEDIATE CASH SAVINGS—on the newsstand you'd pay

85¢ \$7.80 for 12 issues

*ADDITIONAL SAVINGS—lowest prices on renewals

*REFUND GUARANTEE—you may cancel at any time

Don't miss some of our NEW TITLES. Fill out coupon below or
make a copy and mail

SPECIAL 1984 Prices in 1985!

- | | |
|--|---|
| <ul style="list-style-type: none"> Amazing Spider-Man Avengers Black Panther Blade Captain America Conan Daredevil Elektra Ghost Rider Iron Man Iron Fists Iron Horse Iron Man II Iron Man III Iron Man IV Iron Man V Iron Man VI Iron Man VII Iron Man VIII Iron Man IX Iron Man X Iron Man XI Iron Man XII Iron Man XIII Iron Man XIV Iron Man XV Iron Man XVI Iron Man XVII Iron Man XVIII Iron Man XIX Iron Man XX Iron Man XXI Iron Man XXII Iron Man XXIII Iron Man XXIV Iron Man XXV Iron Man XXVI Iron Man XXVII Iron Man XXVIII Iron Man XXIX Iron Man XXX | <ul style="list-style-type: none"> Iron Man Iron Fists Iron Horse Iron Man II Iron Man III Iron Man IV Iron Man V Iron Man VI Iron Man VII Iron Man VIII Iron Man IX Iron Man X Iron Man XI Iron Man XII Iron Man XIII Iron Man XIV Iron Man XV Iron Man XVI Iron Man XVII Iron Man XVIII Iron Man XIX Iron Man XX Iron Man XXI Iron Man XXII Iron Man XXIII Iron Man XXIV Iron Man XXV Iron Man XXVI Iron Man XXVII Iron Man XXVIII Iron Man XXIX Iron Man XXX |
|--|---|

SPECIAL TITLES	
Amazing Spider-Man	\$4.95
Avengers	\$4.95
Black Panther	\$4.95
Blade	\$4.95
Captain America	\$4.95
Conan	\$4.95
Daredevil	\$4.95
Elektra	\$4.95
Ghost Rider	\$4.95
Iron Man	\$4.95
Iron Fists	\$4.95
Iron Horse	\$4.95
Iron Man II	\$4.95
Iron Man III	\$4.95
Iron Man IV	\$4.95
Iron Man V	\$4.95
Iron Man VI	\$4.95
Iron Man VII	\$4.95
Iron Man VIII	\$4.95
Iron Man IX	\$4.95
Iron Man X	\$4.95
Iron Man XI	\$4.95
Iron Man XII	\$4.95
Iron Man XIII	\$4.95
Iron Man XIV	\$4.95
Iron Man XV	\$4.95
Iron Man XVI	\$4.95
Iron Man XVII	\$4.95
Iron Man XVIII	\$4.95
Iron Man XIX	\$4.95
Iron Man XX	\$4.95
Iron Man XXI	\$4.95
Iron Man XXII	\$4.95
Iron Man XXIII	\$4.95
Iron Man XXIV	\$4.95
Iron Man XXV	\$4.95
Iron Man XXVI	\$4.95
Iron Man XXVII	\$4.95
Iron Man XXVIII	\$4.95
Iron Man XXIX	\$4.95
Iron Man XXX	\$4.95

Please mail to: Marvel Comics Group
Subscription Dept.
341 Park Avenue South
New York, NY 10014

☐ Enclosed is \$8.00 for my first title
(12 issues)

☐ Enclosed is \$5.50 for my additional titles
(12 issues)

Please print clearly: Name, Address, City, State, Zip

Name

Address

City

State

Zip

DEC 84

AND THE WINNER IS...

Send your letters to **MARVEL AGE MAGAZINE**, % Marvel Comics Group,
387 Park Avenue South, New York, New York, 10016

There we go again with another nutty title for the **MARVEL AGE** Letter Column... but this time we've got a reason! Because herein we're going to announce the winners of the 1984 Marvel Oscars! And believe us when we tell you we had no idea how huge your response was going to be to select your favorite writer, penciler, inker, and so on! One thing you can say about a Marvel fan — he (or she!) is never shy to let his opinions be known!

But before we get to the results of the awards, let's go over some of the highlights of this month's regular mail bag. You guys ready? Awwwww we gooooooool!

Dear Marvel,

I felt it was about time I wrote Marvel Comics a letter of heartfelt thanks. Your books have been entertaining me since before I could even read. My collection of comics has grown to almost 3000 in number, 80% of which are Marvels. **MARVEL AGE MAGAZINE** has finally opened up the doors for me and my fellow fans to address your splendid work as a whole.

This interesting and informative publication offers an overview of the complete Marvel world, ranging from the outstanding Epic line to that low profile **X-MEN** movie (news, news! My kingdom for some news!). As for the mag itself, I find every aspect fantastic. Features on new and rejuvenated titles as well as the Coming Attractions section provide an excellent base for the ol' buying list.

Request time with the success of the **CLOAK AND DAGGER** Limited Series, where is their regular book? Also, loved **Dave Cockrum's FUTURIANS**, and congratulations to everyone involved in the **SECRET WARS** extravaganza.

Before I leave, let me again extend my thanks, and keep up the great work — even though you're driving me to the poorhouse!

Bill Vey
26 Galtwin Place
Scarborough, Ontario
CANADA

Really? You mean they sell comics in the poorhouse? Wait'll Direct Sales Manager Carol Kalish hear about this! Seriously, Bill, we appreciate your heartfelt comments on our work. Folks like you make this whole crazy business worthwhile — and don't forget it! And that **CLOAK AND DAGGER** regular series is right around the corner, as you can probably tell from this ish's cover!

Dear Jim and Company,

I want to ask a question which has been puzzling me. How do you sculpt adamantium if it's indestructible? For example, **Wolverine's** claws. How did they get to be that sharp if nothing can cut, melt, or bend them?

Jesse Bellinger
350 E. Mt. Drive
Santa Barbara, CA 93108

Adamantium is made from a combination of chemical resins, so it can be formed into any shape when first made — and that could include a weapon as sharp as ol' **Wolverine's** claws. Tell you what — someday, somewhere, we just might tell the origin of **Wolverine**, which might shed some light on the issue. Deal?

Dear People,

Forgive me, for I have sinned. I must confess.

About six or seven years ago, I was a happy Marvel nut. I bought nearly every mag I saw and plundered the stocks of second hand bookstores. This was not easy, I can tell you, on the allowance I received. Nevertheless I was not deterred. I rapidly built my collection up to a reasonable number of 200 or so — including some issues literally older than I am! This continued for a few years, and then suddenly I

looked at myself. I was fourteen and I thought to myself, what am I doing reading comics? So for the sake of having more money, I reduced my collection to a pitiful shadow of its former self — about 30-odd — and I kept them only because they were lost in the depths of my cupboard.

Life went on, and I didn't feel like I was missing anything. In due course I was introduced to role-playing games. From the basics of **Dungeons and Dragons** I leapt to the more sophisticated games of **DragonQuest** and **RuneQuest** in my quest for the perfect entertainment. And then — something new arrived. Rumors of a new type of game — super heroes! Old fires were stirred within me. I had to investigate! I remember how fun the comics were — could any game recapture that? The answer was yes for a game I purchased called **CHAMPIONS**. I had not heard about the **MARVEL SUPER HEROES ROLE PLAYING GAME** at this time.

I have always preferred mastering a role-play rather than playing in one. So I decided to run a campaign based on a background of the Marvel Universe! But then I looked at my anemic comic collection and realized that I didn't have the faintest idea of what was happening in the Marvel Universe! I needed information!

So... I tentatively bought a few titles. And then a few more. And then a few, more. And now I plunder the second hand bookstore as I did of old.

But I still feel like crying when I think of the collection that I don't have anymore and will almost certainly have to replace. That is my sin. My only hope for absolution: to make my new collection bigger and better than before.

Not that there aren't difficulties. Two major ones — cost and availability. By the time your mags appear here in Australia their prices are rather breath-taking! As for availability — I don't know who handles your distribution down under, but often the newest

releases escape me. I could find *gold* more easily than I can find some of the new titles!

And how have I adapted to all the *changes*? Well, they're pretty amazing. I can say that for sure. Do you realize that my **X-MEN** collection jumps from #84 to #184? That's a big leap! And the "**Captain Marvel**" I remember was a male Causasian... and who is this new name, **Jim Shooter**?

But... they are still basically the Marvel Comics that I remember. I've come full circle, and it's been a long time, but I know one thing for certain:

I'm back, and I don't want to ever leave again.

Bruce Probst
16 Addison Road
New Lambton N.S.W.
AUSTRALIA 2305

Friend Probst, you are hereby absolved of all your wanderings from the true ways of Marvel! We're glad to have you back forever — and your story dewed many an eye here at the bullpen. As for the difficulties of finding comics in Australia — we're forwarding a copy of your letter to our handler of International distribution to see if we can remedy things.

Oh, and by the way — Jim Shooter is our Editor in Chief and Lord High Muck-a-Muck of the Marvel Universe. He says welcome aboard!

Dear **Jim and Crew**,
Arrgh!

This is the world of escapism. To fall from reality to the plateau of phantasm. To render stars asunder. To kiss the sky and fly free unburdened.

The world of Marvel has been part of my life for ten years now. A haven in my times of wanton desire to run and hide. To heave buildings, cleave through monstrous flesh or follow the lives of those whom I know don't exist — yet they are so much a part of my fantasies, truly, it can be said that comics are of great importance to me. Thank you.

Daryl C. Collison
85 Bedford Road
Toronto, ONT
CANADA M5R 2A3

A no-prize to you, Daryl, for by far the most fanciful and poetic of letters! Verily, the way of fantasy lifts our spirits beyond the realm of... aw, heck! We just can't do it as well as you can, fellal!

Dear **Jim**,

I just saw the movie **GHOSTBUSTERS** and really loved it. Wouldn't it be great if Marvel could create a **GHOSTBUSTERS** comic?

Jesse Shapiro
39-02 214 Place
Bayside, NY 11361

We can picture it now! Ackroyd and Murray zapping their way through New York City against the likes of Dr. Doom and Galactus — while Harold Ramis consults with Reed Richards and Professor X! Hey, why not! Remember when Spidey teamed up with the Not Ready for Prime Time Players — and when Alice Cooper made the Marvel scene? (In other words, Jesse, don't put anything past us — after all, we are the world's wackiest comic book company!)

Dear **Marvel Age** People,

I am a budding plotter. I just sent my plotting samples off to Marvel via **THE OFFICIAL MARVEL COMICS TRY-OUT BOOK**. But just after it was in the mailbox, I learned about a Marvel Try-Out contest. Must I resubmit my samples in order to enter the contest, or will they be judged toward the contest even though I addressed them to the Submissions Editor?

Matt Singer
2073 Bingham Ct.
Reston, VA 22091

Worry not. Your submission will be included in the contest, Matt.

(Gee, aren't we nice guys?)

Dear **Marvel**,

My sincere condolences on the death of **Sol Brodsky**. When you discussed his career and his personality in **MARVEL AGE MAGAZINE**, I felt as if I knew him. I hope there'll be somebody like **Sol** at Marvel when I get into the comics business. It's a shame that the only time we get to know someone like **Sol** is when he passes on.

Don Bethman
35 Briddleshire Road
Newark, DE 19711

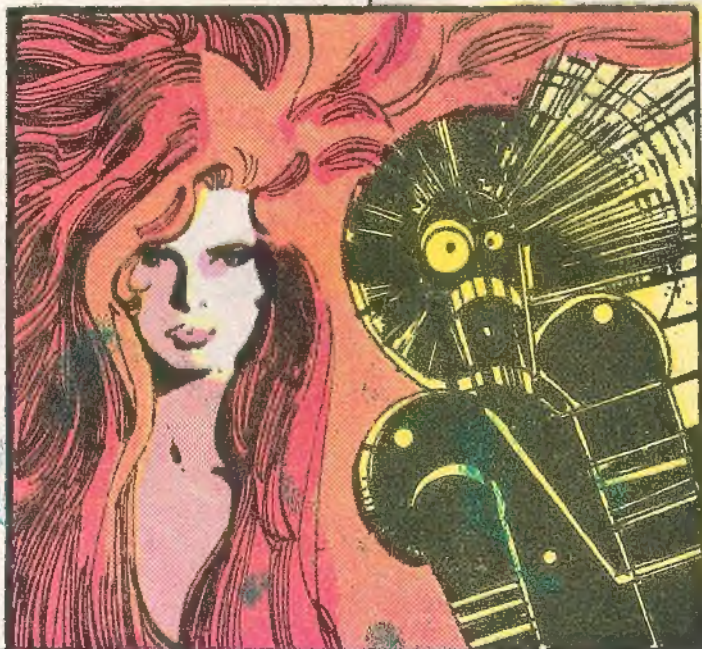
As you know, Don, Sol considered himself very much the behind-the-scenes man during his whole career. That's why you'd never heard of him. Jim Salicrup and the whole staff at MARVEL AGE MAGAZINE, though, are proud and gratified that we helped make his name and his work a little better known. Don, many thanks for your letter.

Dear **MARVEL AGERS**,

Why has **Bill Sienkiewicz's** art changed so much? Believe me, it's much better now, but why the changes?

Mark Hopkins
Portland, Oregon

Why, check out our upcoming interview with the remarkable Mr. S. and all shall be revealed, Mark! Bill discusses this very topic at length, and many others, with insight and candor.



And now . . . the moment has come! Sound the trumpets! Toss the confetti! Open the champagne! Open more champagne!

The results of the first annual Marvel Oscars!

Open another bottle of champagne!

As soon as the contest was announced, postcards and letters from all over the world started flooding the Marvel offices. Several of our mailmen quit in one week — and we had to promise them free subscriptions to lure them back to their jobs!

Ok! Enough chatter. Let's open yet another bottle of champagne and see who won.

In the category of **FAVORITE WRITER**, first place was a tie! Can you believe it! **CHRIS CLAREMONT** and **JOHN BYRNE** actually received the exact same number of votes. Congrats to these two fine storytellers. Second place was also a tie between **ROGER STERN** and **JIM SHOOTER**, mastermind of the record-breaking **MARVEL SUPER HEROES SECRET WARS**.



FAVORITE PENCILER: JOHN BYRNE blew 'em away by a huge margin. Way to go, Mr. B! The next slots went to **WALT SIMONSON**, **JOHN ROMITA, JR.**, and **PAUL SMITH**, who each got about the same number of votes.

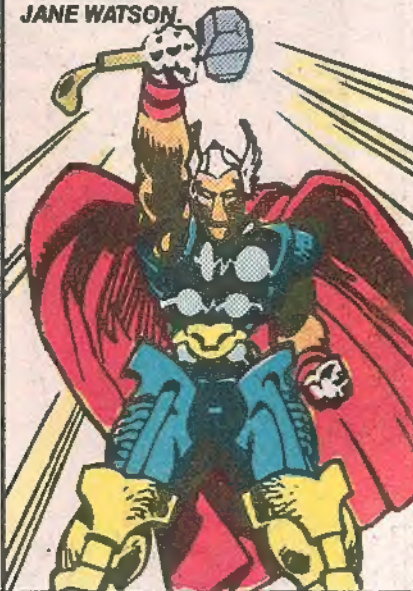
FAVORITE INKER: TERRY AUSTIN took the top honors! Close runner-

ups were **BOB WIACEK** and **BILL SIENKIEWICZ**. Hmmm! Very interesting! No doubt **BOB** won for his wonderful work on **X-MEN** and **POWER PACK**. And although we all know **BILL** for his penciling too, apparently his slam-bang innovative inking really blows the fans away!



FAVORITE CHARACTER: Guess who! He's mean, keen, he's **WOLVERINE**! Logan took first place — but hey, if he came to your house and let out his claws, you'd vote for him, too! Close runner-ups were everybody's favorite friendly neighborhood **SPIDER-MAN**, and newcomer **ROGUE**! A strong finish for this rookie mutant superstar!

FAVORITE SUPPORTING CHARACTER: Walt Simonson's classic **BETA RAY BILL** took it by storm! Not bad for a character with pretty lousy dental work, eh? It's no surprise, though — everybody loves **BILL**. Others who got a large numbers of votes include characters as diverse as **FROGMAN**, **JARVIS**, and **MARY JANE WATSON**.



FAVORITE TEAM: No big surprise on this one — it's **THE UNCANNY X-MEN** for first place, followed by a tie between **THE FANTASTIC FOUR** and **ALPHA FLIGHT**.



FAVORITE VILLAIN: The ruler of Latveria, **DOCTOR DOOM**, by a landslide! Others who finished respectably include **HOBGOBLIN** (and we don't even know who he is!), **MAGNETO**, and **GRAVITON**.

BEST STORY OF 1983: "The return of Phoenix" from **X-MEN** #175 by Claremont, Smith, and Wiacek took the top honors, with a close second place going to the first chapter of the most significant comics series of the past two decades, **MARVEL SUPER HEROES SECRET WARS** #1, by Shooter, Zeck, and Beatty.



There you have it! Surprises, and some phenomenal shoo-ins!

Well, we don't know about you guys, but we're pretty tired from staying up all night counting the thousands of votes that came in. Thanks to you all — we're gonna get something to eat and then take a loooong nap! So, til next month — be good to each other, eat well and get plenty of exercise — and keep buying **MARVEL COMICS**! After all, we're nothing without you!

Once upon
a time...



A
fairy tale
for grown-ups

MOONSHADOW™

By
J.M. DeMatteis
& Jay Muth

A twelve issue limited series



Coming in January 1985
from Epic Comics®

Moonshadow™ & © 1984 J.M. DeMatteis & Jay Muth
Epic Comics is a registered trademark of the Marvel Comics
Group. Copyright © 1984 Marvel Comics Group. All rights reserved.

All of your favorite characters await you in the wondrous world of

STAR COMICS™

Our Present to you.

They're
Here

Collectors item first issues
New from Marvel



All of your favorites:

- ★ HEATHCLIFF™
- ★ EWOKS™
- ★ STRAWBERRY SHORTCAKE™
- ★ GET ALONG GANG™
- ★ THE MUPPET BABIES™
- ★ FRAGGLE ROCK™

And introducing the Newest Super STARS

- ★ PLANET TERRY™
- ★ PETER PORKER,
THE SPECTACULAR SPIDER-HAM™
- ★ WALLY THE WIZARD™
- ★ TOP DOG™
- ★ ROYAL ROY™

The excitement starts now! Don't Miss a single,
fun filled issue.

1 TM & © 1984 McNaught Syndicate Inc

2 TM & © 1984 Lucasfilm Ltd (LFL)

3 © 1984 American Greetings Corp

4 TM designates trademark of © 198-
American Greetings Corp

5 & 6 TM & © 1984 Henson Associates Inc